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THE GREAT ARTISTS.

JACOPO ROBUSTI

CALLED

TINTORETTO.

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State Historical Society
1892
OF WISCONSIN.

TINTORETTO.

From the portrait by himself, in the Louvre.

"The whole world without Art would be one great wilderness."

TINTORETTO

BY W. ROSCOE OSLER,

A TEACHER OF DRAWING IN UNIVERSITY COLLEGE SCHOOL, LONDON;

AUTHOR OF OCCASIONAL ESSAYS ON ART.

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PREFACE.

THERE is no separate biography of Tintoretto in English with which the author is acquainted. In compiling this brief essay he has received very valuable assistance from Dr. Hubert Janitschek's Biography of Tintoret in the German work "Kunst und Künstler," edited by Dr. R. Dohme; from M. Charles Blanc's "Histoire des Peintres de toutes les Écoles;" from the interesting work of the old Italian, Cavalier Carlo Ridolfi — the "Maraviglie dell' Arte;" and from the writings of Mr. Ruskin. With regard to these last works, there is no need here to point out the profound knowledge of the art of Tintoret which they contain.

The writer has endeavoured to keep clear of technical matters which would not have been generally serviceable; and in the few remarks he has ventured to make with respect to the great subject of creative art, his chief aim has been to present to those who are unacquainted with the matter in question a few of the problems with which the artist has to deal. In treating exclusively of creative art, a condition essential to the subject of the book,

he desires in no way to utter one syllable against any school or principle which is not distinctly specified. He wishes this little book to be an assistance to those who may desire to study the works of Tintoretto, and not to serve as a vehicle for a didactic expression of his own views.

The illustrations—of which there are fewer in this volume than will appear in others of the present series—may assist as remembrances of the leading features of pictures for those who have seen the original works, and as guides to those who have yet to make acquaintance with them.

W. R. O.

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TINTORETTO.

CHAPTER I.

ON THE CREATIVE ELEMENT IN VENETIAN PAINTING.

"Nevertheless, wishing each party to retain his own special persuasions, so far as they are honest, and adapted to his intellectual position, national or individual, we cannot but believe that there is an inward and essential Truth in Art; a Truth far deeper than the dictates of mere Modes, and which, could we pierce through those dictates, would be true for all nations and all men."—CARLYLE'S *Essay on Goethe.*

FROM the early part of the thirteenth century, after the conquests of Venice in the East, especially the conquest of Constantinople, Greek work—antique bas-reliefs and sculpture—were extensively brought to Venice by her art-loving inhabitants. Modern Greek artists were also attracted to the powerful city on the sea. Moreover, in the fourteenth century the influence of Giotto became impressed upon those who had seen his work at Padua and Verona. Gradually, under these influences, the first elements of a native school of painters in Venice were fostered. In the fifteenth century the school included painters whose work universally attracts the attention of those who are interested in art. Gentile da Fabriano visited Venice, took up his abode there, and was entrusted

with the painting of the Palace of the Doges. He was there assisted by Jacopo Bellini, the father of the two great Bellinis; while the names of the more eminent native painters encouraged by Fabriano's influence commence with that of the family of Vivarini. From this period the school of Venice becomes divided into two great ages or periods, the one mainly comprised in the fifteenth century, and the other ending its existence with the death of Tintoret in 1594. After this event, rapid and fatal signs of decline set in, nor does the old power ever again reappear in Venice.

When painting was gradually reviving throughout Italy, and its results were assembled here and there before the eyes of a people whose power of insight was very highly endowed, the true dignity of the aim of painting was at once shown in Venice. The painter's work was devoted at first, almost without exception, to an outward embodiment in his pictures of those harmonies with which the inward faith was imbued which existed in the general mind.

Considered on their artistic side, the means by which the earlier Venetian painters embodied their ideas were characterized by a subtle, very graceful, though occasionally timid method of rendering. This method was quite peculiar, in its foundation upon harmoniously completed hue, to the painting of Venice.

The names of the painters that will interest the general reader, after a definitely established tradition of Venetian art had developed itself, commence, as has been already said, with the family of the Vivarini. Members of this family, came prominently forward in the island of Murano (which lies to the north of the city), at the

beginning of 1400. Following them, and bringing to Venice the lessons which they had derived during a training on the mainland, and especially at Padua, appear the two brothers Gentile and Giovanni Bellini. These painters succeeded in impressing upon the paintings of their school the traces of that refined and vigorous beauty which insured for it the position from which the Venetian school will never be removed. It was by the influence of Giovanni Bellini especially, an influence of the most beneficial kind, that the technical element of the Venetian school became deeply tinged, inaugurating that gold-toned effect which became traditional to the school until its last two phases under Paul Veronese and Tintoretto. The remaining names of importance that find their place during the first period of the school are those of Victor Carpaccio and Cima of Conegliano, both of whom produced work characterized by a completeness that was often quite faithful to the delicate outside structure of natural imagery. Lastly must be mentioned Marco Basaiti, a painter of Greek descent, whose style was somewhat nearly allied with that of Giovanni Bellini.

The ethical value of the work of these men and their fellows in Art consisted chiefly in the fact that the spiritual element which asserted its sympathy with a time-honoured faith in the reality of the Madonna, manifested to them the harmonies connected with a visual image that was appropriate to her essential nature, and fully responded to the general devout ideal. But in embodying these inward harmonies in their pictures, the painters of this first group depended more or less exclusively upon a simple reference to the aspect of outward nature, as a means of translating their mental life into painting.

We find, moreover, in their works, that the copyable parts of nature are often rendered as perfectly as they can be painted. A bird, a field of strawberry-plants in blossom and in fruit, a spray of leaves, or a girl's face, in Bellini's work, cannot perhaps be exceeded in perfection.

But when their attention was directed to those subjects which do not find even dim analogies in the outwardly visible scene—subjects of the highest truth and importance in connection with their faith, such as the 'Paradise,' for example—we find in their work traces of imperfection or weakness with which, doubtless, the painters themselves were well conversant. With regard also to events—religious, historical, domestic—which demanded not only a sympathy with, but a profound command over, the forms of energetic and intermingled action; and, in general, with regard to those elements which do not admit of a continuously applied study, on account of their swift movement, or transiency, or other cause—we find that the work of the earlier painters does not attain to that truth which it displays in such subjects as the simple bended head of the Madonna, relieved in the quiet twilight. It is clear that there was some breath of power withheld as yet.

But among a few of the pupils of the Bellinis, probably first definitely asserting its claims to them in presence of the antique sculpture, the creative power of the mind was beginning to shadow forth its influence with a greater intensity. The note of the recognition of this power was a perception that the visual faculties of the mind, which picture with their wonderful power in presence of external nature, possess not only this great gift, but are endowed with an allied inner visionary poetic power as well. The great masters perceived that the outward embodiment in Art of

pictures that were determined by this inward feeling, contained modifications of the image in the outward scene. The harmonious lineaments of form, or equipoise of action, that were seen at rare or sudden moments in nature, struck true and pure notes on an extended scale within the mind. The mental power of the painters in the second group of the Venetian school became gradually less anxious to depict again in Art the beauty that is so supreme at a given moment in Nature, than to announce the report of that clue within itself, by whose assistance the multitude of natural phenomena became marshalled in intelligible vision, and the impressions of reverence which they called forth were decisively sounded.

The name of Giorgione, a pupil of Gio. Bellini, commences the second group. It was through his initiative that the ideal powers became the painters' guide in this school, and associated in their reverential analysis of the beauty of creation the unrivalled hues of the school of Venice with some elements of design of Lionardo da Vinci and the Greeks. Giorgione made very rapid progress; and though he died in 1511, at the age of thirty-four years, he had laid the foundation of his work firmly. Palma the elder, and Titian, followed close upon him. Titian was born in 1477, about the same time as Giorgione, and worked as a fellow pupil with him under the same master, Gio. Bellini. But Titian was much more deliberate and gradual in his progress than Giorgione. The three painters Giorgio Barbarelli, Jacopo Palma Vecchio ("the elder"), and Tiziano Vecellio, proceeded simultaneously under an intuitional guidance that led them into the same fields of harmony.

The other names of important rank in this second group

are those of Bonifazio, a fine painter whose work holds a place between Palma and Titian; Moretto and Moroni, very accomplished pupils of Titian; Pordenone and Paris Bordone, good painters of a lesser rank; Paul Veronese, the brilliant depictor of the drama and pageantry of human life; and Jacopo Tintoretto. Of this group it is usually said—emphatically though vaguely—first, that its achievements eclipsed those of its predecessors; and secondly, that in the work of Tintoretto are to be observed the first signs of its decadence. With regard to the first portion of this criticism of our excellent guide-books, it may be said that in the eyes of serious students of art the qualities of the earlier painters preserve their individual excellences and truth in face of these later achievements of a more extended character. Indeed, an indiscriminate depreciation of one period at the expense of the other, is a readily conceived sophistry, against the influence of which the reader will do well to guard himself.

The last development of the second age of the Venetian school before its decadence was comprised in the work of Tintoretto. But not with the name of this supreme artist is to be associated the downfall of the Venetian school. Rather was it that from those

> "Organic harps diversely framed,
> That tremble into thought as o'er them sweeps,
> Plastic and vast, one intellectual breeze,"[1]

that breeze having reached its climax, henceforth ebbed in fitful gusts further and further away.

No arbitrary choice asserts for Tintoretto a somewhat solitary position among the painters of the second group.

---

[1] Coleridge.

He had studied the work of the older painters, who had made simple reference to the external scene, with attempts at faithful imagery of it. He had watched and worked with those whose avowed aim was to reach again the Greek perfection, by the assembling together of chosen beauties in Nature, to be studied in the light of the harmonies of an intellectual ideal. But he devoted his own life to the creation of an array of work, unprecedented in its extent, that was referred finally to the particular provinces of that poetic world, which involved more extended problems than had been solved in painting. Tintoretto's avowed endeavour was to depict the embodiment of that intellectual world which united a grasp over the mental world of Michelangelo with a capacity for depicting the splendour of colour harmony that had been revealed by the genius of Titian.

Titian's conceptions, majestic as they were, were guided in their expression by an artistic limitation or completion, a holding back from problems that were to Tintoret his life's aim. This completedness of Titian finds a closer analogy in the achievements of Greek Art than does the work of Tintoret. For though during his labour and toil, Tintoret accepted from Nature a help similar to Titian's experience, his imagination required less and less in the work of his maturity, guidance for its embodiment, from the previous achievements of human Art. His creations pre-eminently owed their existence to his intuitional life, which flooded the external world in its glow, and may be compared in this character not unfittingly as a means of illustration with the writings of Dante. These writings, moreover, were to him the object of a profound study.

With regard to the truth and value residing in the

poetic power, it may be remembered, that far from the faithful imagery of outward Nature being more truthful than an adaptation of that imagery by the mind's inmost harmonies, the original of Nature herself is but an ever-varying appeal to this origin that is united with a still more boundless shore, where, crossing and re-crossing in the harmonies of thought, of music, or of visual power, may be traced the rippling of infinity.

The original power of poetic thought has more frequently been openly recognized in the part that it takes in the production of musical and poetic creations. But the organization of plastic form belongs to its nature, as definitely as its control over the other harmonies. It co-operates with the external vision, and employs that vision as its ground plan for an adequate translation of its attributes into painting.

The works of creative art, as a great painter once said, do not show us the results of a study *from* Nature, but of a study *with* Nature. And this abiding by the promptings of the poetic invention that bring elucidation to supplement the splendour of the external scene, has been called, not incorrectly, the creative power of art.

Tintoretto stands in the first rank of painters for the magnitude and sublimity of his creative gift. Thus it is that a few words regarding the nature of this quality, however meagre they may be, will constitute a not unfitting preface to his biography.

The intuitional world of forms and hues exemplified in plastic form by the genius of Tintoretto was as truly to him an inspiration as the source whence issued the Divina Commedia of Dante, or a symphony of Beethoven. The office of the creative faculty in Tintoret's painting also, was

to transmit chords from the harmonious regions with which it was conversant.

In presence of the work of the painter, so great a consummation is already achieved before the sight in Nature that there can be little surprise that its brilliance quenched, in the popular idea, the knowledge of the dimmer light of the created imagery in plastic art. But the art of Music unquestionably affords evidence that can readily be determined of the existence of an original source of art. It is sometimes said that music is the expression of feeling; painting the embodiment of the intellectual arrangement of natural images. The distinction does not seem a valid one. The work of Phidias, Raphael, or Titian is deeply imbued in its inmost essence with the feeling of the artist. The greater part of Turner's profoundly scientific work was accomplished without immediate reference to the outward world. The harmonies of music, of course, in nowise constitute a simple transference of beauties from the outward scene, to whose influences, nevertheless, they remain intensely sensitive.

This relation also expresses the character of the creative element in painting.

In comparing the two arts we perceive that an array of perfect melodies for sight exists in the world around us, manifestations of beauty and grandeur that have been the theme of every prophet, poet, and painter as far as memory can echo; and yet there exists no outward natural response of similar completion to the musical intuition, which is as infinite and as beautiful as that of sight.

But at least the absence of this natural response in the case of music to an organ well fitted to apprehend it, enables us to perceive more definitely the presence of the musical

creative faculty than that of painting. Beethoven's music, it is needless to say, leads the mind through realms of stateliness and proportion into a paradise of visionary beauty. But to show us how secondary is the exclusive reproduction of external natural harmony in musical art, from the period when Beethoven had become quite deaf is to be dated a large proportion of his greatest works.

When he was less lonely, his intuitional source of harmony was directly answered by the outward world, in analogous fashion to that of the painter, though less completely. But he heard the rippling stream shooting into slender rapids; he heard its distant wavering chant among the matted stones; the sound of humming insects, the quaint and melodious cries of birds, and the exquisite choir of the song-birds; the tones of loving voices, children's bright laughter, and the hymn of prayer. Yet these natural harmonies, however deeply to be revered, constitute simple melodies compared with those which sounded through him who heard no more.

"The infinitely rich and ramified details of it" (the symphony), says Richard Wagner,[1] "are to reveal themselves not only to the connoisseur, but also to the most naïve layman as soon as he may be sufficiently collected to receive the impression. Its effect upon him is to be at first similar to that of a fine forest of a summer night on a solitary visitor, who has just left the town noise behind him; the peculiarity of this impression upon the soul, which an experienced reader can develop for himself in all its effects, consists in the perception of the ever-growing eloquence of silence. As far as the work of art is concerned, it may in

[1] Letter to M. Frédéric Villot, translated by E. Dannreuther.

general be deemed sufficient to have produced this fundamental impression, and by its means imperceptibly to guide the hearer, and to dispose him towards a higher intention; he thus unconsciously receives in himself the higher tendency. Just as a visitor to the woods, overcome by the total impression, rests to collect his thoughts, and then, gradually straining the powers of his soul, distinguishes more and more clearly, as it were with new senses, the multitudinous forest voices. He hears songs such as he believes never to have been heard before—multiplied, they gain in strange power, louder and louder they grow; and however many voices or separate songs he hears, the overpowering clear swelling sound appears as the one great forest-melody which at first disposed him to devotion, like unto the deep blue sky of night, which at other times attracted his eye, until, being completely absorbed in the night, he beheld more distinctly the countless hosts of stars. This melody will never cease to haunt him; but repeat or hum it he cannot; to hear it again he must return to the woods on a summer night. Would it not be folly if he were to catch a sweet wood-bird, so as to train it at home to whistle a fragment of that great forest melody? And what would he hear if he succeeded—which melody?"

Such is an indication, from the hand of a master, of the enormously extended fields that appear to us through the imagery of creative Art. If we make the necessary allowance for the far greater completion of visual imagery in Nature as externally apprehensible than of tonic harmony, the above passage will not mislead us if we regard it as assisting our conception of the source of creative power in painting.

Nevertheless, when we listen to Nature in her sombre moods; to the sighing of the wind amongst the high firs;

to the distant rolling, very far away, yet ominous, and approaching nearer; the minute sounds that are heard more plainly now, a rivulet trickling, or the dry leaves twirling themselves hopelessly into little rustling whirlwinds; and all at once, the presence of the mighty storm in a terrific burst, an infinite path cleft through the russet clouds, lightening the wide watery heavens as it wavers quiveringly before the thunder-peal, "that deep and dreadful organ-pipe"[1]—she arrests our imagination with a conception of what her contribution to the intuitionally apprehensible world of sound might be, did she complete her external realization of it as perfectly as she has elaborated her harmonies of sight.

The pictures of her tone harmonies she reserves for the most part in the inner world of composers like Beethoven. In the painter also a similar inward world still creates for us its imagery; even in presence of the supreme embodiment of light and colour that the world presents, guided safely in its pathway through the deep, star-sprinkled fields.

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[1] Shakespeare's "Tempest."

CHAPTER II.

BIOGRAPHY OF TINTORETTO—EARLY PERIOD.

"There is a glorious City in the Sea,
The Sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces.
No track of men, no footsteps to and fro,
Lead to her Gates. The path lies o'er the Sea
Invisible." ROGERS.

AT the close of the fifteenth century, Venice had reached her summit of power. With her many colonies and dependencies in the East, this isolated and beautiful city was respected by the whole of Europe. Together with the universal admiration that was accorded to her is to be reckoned, no doubt, the element of fear also; and in order to have attained her position as the supreme commercial centre of Europe, her prowess in war had been great, and her fleet commanded the Mediterranean. At this period of history her population numbered 200,000. The crumbling walls of the great Arsenal at Venice, now employing an eighth part of the number of workmen to which it was once accustomed, afford a striking symbol of her former power. The merchants of Venice fed the markets of Europe, even coasting the Netherlands and our own shores. Among her prominent manufactures were the refining of sugar, the

manufacture of soap, of leather, silks, velvet, and lace. She made brocades of the rich character for which Persia had hitherto been famous; and camlet, and the crimson dye of Tyre. The beauty of the glass of Murano was of unique character in Europe. In a variety of ways this city on the sea was a home ideally fitted for its great artistic age; an age, however, which shed its light on a State that had now reached its last days of greatness, for unfortunately in the sixteenth century her power began to decline.

Separated entirely from the mainland, with the sea-air breathing through her streets and sweeping round her limited compass, the production of beautiful buildings, high-storied and in serried ranks, became one of the chief home pursuits of her gifted people. Moreover, to an artistic sense such as theirs was, a peculiar value of effect is imparted to the architecture that rises from its mobile base. The gentle sway and motion of the water bequeaths this effect to the façades, pinnacles, and slender towers that remain steadfast, and rise in polished and clear marble into the blue air. Sometimes also the marble was overlaid with gold. Indeed the rippling of the green water was echoed in gradation even in the firm and delicate architecture, in the forms of waving ornament that are frequently seen in Venice, carved under the influence of the memory of the action of the sea. The pains that the Venetians spent upon the decoration of their city during the fourteenth and fifteenth centuries are not readily to be enumerated or estimated. Painters and sculptors were employed together with the architect, who was often himself a painter and sculptor, upon the public works, and palaces of the Venetian nobility. The interiors of these buildings were not considered presentable until they had been lined with masterpieces, any

one of which is now an heirloom. But above the altars of the churches were placed, as a rule, the finest work.

Somewhere in the midst of this city Jacopo Robusti, called Tintoretto, was born early in the sixteenth century, probably in the year 1518.[1] His father, Battista Robusti, followed a trade for which Venice was famous, that of a dyer, or in Italian "tintore." The fine sounding "Tintoretto" means then, the "young dyer." It was given to the painter in accordance with an Italian custom of bestowing patronymics, that were sometimes based, as in the present instance, upon the father's occupation; at others, upon any appellation he might have obtained by some special achievement. The painter's earliest boyish memories were thus associated with the rich dyes of the Venetian dresses, as they were lifted fresh from his father's vats. He would never forget as long as he lived what colour can do! Perhaps the fondness of the great Tintoretto for grave and solemn tones was matured more readily in one whose love of brilliance had been satiated, to so great an extent, in early life.

Unlike Titian and Giorgione, who were born on the mainland, one among the mountains of Cadore, and the other at Castelfranco between those mountains and the sea, Tintoret was born of parents in a humble rank of life, who lived in the heart of the city. In this city their son spent the whole of his long life, with remarkably few intervals of travel.

We are naturally told how in his boyish years he betrayed that incipient capacity for art which delights in the practice of mural decoration, an ambition that is not

[1] See Note 1.

confined to those who are born painters. We may suppose, however, that in a dyer's house, where rare opportunities existed for youthful design, strong precautionary measures had been taken by the parents; so that Tintoret's efforts may have been energetic enough to startle and arouse the parental mind, as Ridolfi assures us that he made use of his father's colours and his father's walls. It may be that after leaving school he was made use of in his father's business, and at that time in the intervals of his work began to show his real powers. However, the early period of his life, with his struggles and sorrows and the encouragement he received from his mother, is, like the similar period in the lives of many of the leading men in history, hidden from our view. Ridolfi, indeed, who is in the main a careful and reliable authority (except in the instance of the date of Tintoret's birth, and his quarrel with Titian), assures us that his boyish efforts were much appreciated at home, and that he was encouraged to persevere. As he grew up he would naturally be attracted by the works of Giorgione and Titian. It is said that he used to wander about among the new buildings, whose exteriors were undergoing fresco-painting. He often watched high up in the scaffolding the supple form of Titian, then in the prime of life, ardently at work from morning till eve.

His love of art, in the keen freshness of youth, responded to the soft tones of Titian, whose works were sufficient to colour his imagination for years to come. Unfortunately, from an imperfectly known cause, coldness always existed between these two men in their later life; though it seems to have been exaggerated among their different followers, and also in the different biographies. Great must have been the boy's anxiety and impatience, when

his father told him that he was resolved to take him to the studio of Tiziano Vecellio, to see what could be made of him. Besides being the object of Tintoret's enthusiasm, which never subsided, Titian was at that time in the zenith of his fame. It was Titian who, with his friend Giorgione now dead for some years, had raised the Venetian school to such a level that it was recognized by the surrounding schools of Italy as one of the great schools. But this meeting between Tintoret and Titian was a fatal one for both of them. Tintoret remained but a few days in the studio, was then dismissed, and set to work, henceforth masterless, to devote his life to art with the singleness of a great though disappointed endeavour. Ridolfi puts the matter between Titian and Tintoretto in this form :—"Titian on coming home entered the pupils' room, and saw some papers peeping from beneath a form; and seeing figures delineated on them, he asked who had executed them. Jacopo being the author, and fearing lest he had mistaken them, said rather bashfully that he had done them. Titian foreseeing by such beginnings that the boy would grow to be a great painter, and cause him detriment in his own art, became impatient (thus we see how powerful in human breasts is the little worm of jealousy), and having gone upstairs, and laid his cloak down, he ordered Girolamo, a pupil of his, to discharge Jacopo at once; and therefore the latter was deprived of a master without ever knowing the reason of it."

Now there is evidently something missing in this statement. It is impossible that Titian, then past middle-age, and at the pinnacle of renown among painters throughout Europe, could have been jealous of the power shown in the probably very imperfect design of his new and romantic

young student. No writer that we have read has proposed an explanation of this difficulty other than the supposition that something has been left out of the narration as it descended to Ridolfi from Tintoret's friends. The subject was a bitter one to the young student, and it is not one that in after-life he would have cared to dwell upon. To us it seems highly probable that, so far from Titian's having admired the drawings, he saw traces in them of a method of work that he disapproved in one so young; and which we may conjecture, without any undue hazarding, he had forbidden to his students. A great artist, who by a life's toil had arrived at the completion of his power and knowledge, would not easily believe that there could be a totally distinct road; a road nevertheless by which Tintoret, in the end, accomplished as individual and noble work as Titian himself. It must be remembered in addition that the competition to enter Titian's studio was very great. Youths from distant parts of the surrounding countries came to this common centre. Titian's nature also was a sensitive one, that loved work and quiet; and in these matters of business it was often an abrupt one. These reasons seem to be quite sufficient to account for his action (an action nevertheless that cannot be considered to his credit), without having recourse to that incredible romance of Ridolfi's; or rather, probably, of Tintoret's friends and worshippers.

But to the poor youth, and to his family, this blow must have been one of those bitter trials that mould the resolves of the sufferer as it were in wax. The hopes and the dreams had gone, and life extended before Tintoret wrapped in the sombre hues whose influence always tinged his work.

The ensuing years were years of great trial to him, if

also they contained salutary discipline. He occupied a poorly furnished room for many years. Collecting about him fragments of antique sculpture, casts, and bas-reliefs, whose qualities he felt an unrecognized power to discern, he now began at last the serious study of his life. The memory of those early Titian days never faded. The soft maze of fairy-like hues, and golden-tissued threadwork, the full graceful forms, of Titian's work, remained his ideal of harmony. But he had become acquainted with the work of that Florentine "whose influence was never encountered in vain," Michelangelo. His more comfortable fellow-students were still peacefully working among the band of scholars of Titian from which he had been turned away, when the following startling announcement appeared one morning on the wall of his studio—

"Il disegno di Michelangelo—ed il colorito di Tiziano."
[Michelangelo's form; and the colour of Titian.]

He had obtained from Florence some small models made by Daniele da Volterra, the well-known assistant of Buonarroti, of the figures on the tombs of the Medici at Florence, Michelangelo's 'Dawn,' 'Twilight,' 'Night,' and 'Day.' These became to him the objects of an unwearied study. In after-life, when he had himself acquired a somewhat similar power of modelling, he was often heard advising pupils to study Michelangelo. Tintoret's was one of those minds upon which Michelangelo's influence exerted its power to ripened and exalted issues; which cannot be said either of many of Michelangelo's followers or Tintoret's disciples in the seventeenth century. As time went on Tintoret became practised in modelling in clay and in wax. His work in these materials, which we shall mention at a

later period, is generally included in the account of his youthful studies. But though doubtless he began to model in clay from his earliest student days, the chief use to which his modelling skill was put consisted in arranging plans of the subjects of his works in the solid form of wax or clay models.

Among the young painter's friends was Andrea Schiavone, a painter of real genius, and passionately devoted to Titian's methods. This painter was four years younger than Tintoretto, but had been more fortunate than him in acquiring early the traditional modes of working in the Titianesque manner. Schiavone, like Tintoretto, was very poorly off for funds, and was obliged to devote his skill to the service of the house painters of a second-rate class.

It was through Schiavone that Tintoret acquired some of the technical means with which he afterwards astonished the world. He often helped Schiavone in his labours in the wall-paintings, offering his services without payment in order to learn the method of Schiavone's art. This custom of Tintoretto's, of working without payment, became in after-life a frequent method by which he obtained commissions. Every incident in Tintoretto's life with which we are acquainted shows us how pre-eminent, above any other interest, was his devotion to art. These early labours with Schiavone were the means by which he became always attached to Schiavone's work. In after years we find Titian naming Schiavone as an artist competent to decorate the Library of St. Mark, to the exclusion of Tintoretto, who was then far more famous than Schiavone. But this did not embitter Tintoretto. He kept beside him in his studio an oil-picture by Schiavone; and Lanzi records a saying that he was fond of repeating with respect

to Schiavone, "that it would be well if every other artist would follow his example, though he would do ill not to design better than his model."

Notwithstanding the great demand for painting that existed at that time, the young unconnected painter found it most difficult to obtain work. What commissions he did obtain to decorate the exterior of buildings, were the result of his anxious bargains with the builders, by which he received very small remunerations, and at times none at all. His earliest mural work is said to have been a painting of 'Belshazzar's Feast,' which he placed on the exterior of the dwelling-houses that belonged to the workmen of the Arsenal. Another work, representing a 'Cavalry Fight,' was executed on a new building at the Ponte S. Angelo. Both these frescos have long ago disappeared.

But the first means by which he became noticed among the numbers of scholars from the different studios, was some work that he exhibited in the Merceria, the leading commercial thoroughfare in Venice. Here the young artists of Venice used to hold an exhibition of their works. It is curious to find in that great age, this germ of what has now become a popular and delightful institution, however unsuited it may be for works that require isolation for their due effect. To this exhibition Tintoret had sent a portrait of himself with a piece of sculpture in his hand; together with his brother playing the guitar. This picture was painted to represent a night effect—lamp-light, says Ridolfi. Probably the effect was of a startling Rembrandtesque character. The picture excited a good deal of admiration, and distinctly raised the painter's reputation. Soon after this he publicly displayed a large

historical picture, which immediately received a visit from Titian, anxious to see whether his early judgment had been a correct one. He is said to have been much struck with the picture, and to have expressed his warm commendation.

The industry of the painter during these years had been, says Ridolfi, of the most assiduous and untiring character. His labours were generally carried far into the night, a favourite time with him for work. His great wish now was to obtain some commissions for the altar-pieces in the churches. It was here that the finest work was displayed. Pordenone, Palma the Elder, Bonifazio and Titian above all, were the men whose work was eagerly sought for. This system of church decoration was a custom of the greatest possible benefit to art in many ways, though not in all.

The inner poetic life of the artist found a true means of embodiment for its ideal vision, when that embodiment was devoted to the expression of faith and sacred feeling. Every nerve of the painter's sensitive frame was strained to enable his pictures to form living constituents of the harmony which reigned within the churches—the sound of the organ, the bowed forms, the voice of prayer. With respect to the historical character of the treatment of the themes of the great church pictures, it is obvious that paintings which represented scenes from the deep and definite faith of the age, and which were painted so as to impart their note of beauty to the full-toned splendour of the service of the church, are to be looked upon as frank embodiments of great ideas, ideas of valuable truth doubtless, but not, it is needless to add, representations of an archæological character. And as to this question also, even the most dogmatic student of materialistic tendency must admit that the truest idea which springs from a real

occurrence, and permeates age after age, nation after nation, is at least an important factor in the nature of that real occurrence, in a globe like ours, held as it is in the hollow of the hand of time.

But the one most unfortunate result of this noble method of training for art, was that the pictures were not carefully preserved. Candles and incense being continually burned in front of them, a great number became soon blackened. The light also in which they were seen was, as a rule, rather favourable to their mystical and general effect of sublimity (a very important element) than to those other qualities of a purely artistic nature, to which later generations have principally devoted themselves, with respect to these works.

But apart from these disadvantages, nowhere is art so impressive as in a church. In public buildings also that are constructed with a view to their decoration with painting, with due regard to light and preservation, painting reaches its full glory of effect, and prevents the preponderance of a mode of ornamentation that is too often thin and poor, when employed not as an organic help but as the principal decoration of a structure.

In the church of Santa Maria del Carmine at Venice, over the first altar on the right after passing the sacristy door, may be seen a very beautiful picture, one of the few which still remain unhurt of the early period of Tintoretto, representing the 'Presentation of Jesus in the Temple.' It is a picture that fully carries on the old traditions of Venetian painting. Of a rich golden tone, its carefully studied grace reminds the student both of the influence of Schiavone and of Titian. Indeed, Vasari appears to have attributed the picture to Schiavone in error.

In the church of San Benedetto remain two other pictures of the same period, 'The Annunciation' and the 'Woman of Samaria.' The other churches that employed Tintoret about this time, were those of the Servi, of Santa Anna, now destroyed, and of Santo Spirito.

For the Scuola della Trinità he painted four subjects taken from the book of Genesis; of which two are preserved untouched, and now hang on either side of Titian's 'Assumption' in the Academy at Venice. These are 'The Death of Abel' and 'Adam and Eve.' The concentration of effect in these pictures is marvellous without being violent. The influence of the antique sculptures is apparent in the figures, accompanied with a great knowledge of nature, and of the build of the human form. The landscapes also are most striking, not being allied to a great extent with the Titianesque landscape, but rather heralding a new poetic departure in art, such as probably had a deep effect upon Rubens, Rembrandt, and Turner. Traces may still be perceived in them of Schiavone's influence. Mr. Ruskin points out in "Modern Painters" that the group of trees in the 'Death of Abel' is singularly allied in conception and feeling with Turner's avenue in his drawing of Marly. In the same author's "Guide to the Academy at Venice" the two pictures are thus referred to:—"Next, look on the right and left of it ('The Assumption'), at the two dark pictures over the doors (63 and 25). Darkness visible, with flashes of lightning through it. The thunder-clouds upon us rent with fire. Those are Tintorets; finest possible Tintorets; best possible examples of what, in absolute power of painting is supremest work, so far as I know, in all the world."

At the end of a letter from Turner to George Jones, R.A.,

Turner applies a metaphor from his own branch of art to Tintoretto, finely describing "the stormy brush of Tintoretto." In the 'Apollo and the Python' of Turner in our National Gallery, is to be traced the influence of these two pictures of Tintoret.

It may be well at this point to mention the particulars of Tintoret's methods of study to which Ridolfi refers. They have been much enlarged upon in the different biographies as the means by which Tintoret obtained his power. They constituted, however, his habitual method of determining the effect and general grouping of his compositions. He moulded with extreme care small models of his figures in wax and clay. Titian and other painters as well as Tintoret employed this method as a means of determining the light and shade of their design. Afterwards the later stages of their work were painted from the life. But in Tintoret's compositions, the position and arrangement of his figures, as he began to dwell upon his great conceptions, were such as to render the study from the living model a matter of great difficulty, and at times an impossibility. Thus he used to attend the anatomy schools, and modelled his sculptures from the dead form, imparting to his models a far more complete character than had been customary. These finely moulded figures, sometimes draped, sometimes free, he suspended in a box made of wood, or of card-board for his smaller work, in whose walls he made an aperture to admit a lighted candle.

Here then is apparent the need of a creative faculty! In his quiet darkened room, apart from the brilliant outer world, surrounded by subtly moulded pieces of the antique, and of Michelangelo, and by his own inchoate works on the great canvases, he sits moving the light about amongst

his assemblage of figures! Every aspect of sublimity of light, suitable to a Madonna surrounded with Angels, or a heavenly choir, finds its miniature response among the figures as the light moves. This was the method by which—in conjunction with a profound study of outward Nature, sympathy with the beauty of different types of face and varieties of form, with the many changing hues of the Venetian scene, with the great laws of colour, with a knowledge of literature and history—he was enabled to shadow forth his great imagery of the intuitional world. As we have said, these methods of study are often supposed to have been those of his youth, as a method of learning; but in reality they were far more important to him as life drew on and his most extended poetic conceptions became embodied in his art. During the period of his youth a more exclusive reference to the imagery of outward Nature would have formed his field of research.

The works in which his matured manner began to exhibit itself were two pictures painted about 1546 for a church, which, perhaps on account of its connection with his early achievements, was always afterwards associated with his life—the church of Santa Maria dell' Orto, close to the spot where he took his house. In the end he found his resting-place in this church.

These two pictures, the 'Last Judgment' and the 'Worship of the Golden Calf, with Moses in prayer upon the Mount,' are unfortunately injured by repainting, a process which has now for a long time been carried on in a wholesale manner in Italy, whence the breath of art has for the most part died away. The church of Sta. Maria has suffered to a very great extent. Some modern Tintoretto was entrusted with the paintings, and the whole church was "restored"

to its normal condition, as one would suppose, a few years ago. In an enlightened pursuance of this design, the tomb of Tintoretto, where he had lain peacefully with his wife and daughter so many years beneath the centre of the church, was shifted to "a more eligible spot" in the chapel to the right of the choir, where a neat modern tablet marks his grave. With regard to the repainting, it is needless to say that the restoration of a master's work is as much a total impossibility as would be the rewriting of the musician's score, or of a play by Shakespeare, if it had been destroyed. The actual destruction of a picture never commences until it is in the restorer's hands: except of course in the case of fire. If the restorers, instead of venturing to lay their strokes on the films of Titian and Raphael, would devote themselves to replica-painting, their business might be turned from one of the saddest trades possible to a beneficent and worthy one. We do not hear that Tintoret visited Rome before painting these pictures, but it seems probable that he had seen the Sistine Chapel before commencing them. At this time he was by no means a famous man, and there seems little reason why his journey should have been recorded.

There is also in this church the picture of a rather later period, 'The Presentation of the Virgin in the Temple.' Though somewhat repainted, this picture remains a very remarkable one. It is usually said in guide-books that the girlish figure of the Madonna, on the steps of the Temple, a figure full of grace and simplicity, was suggested by the Madonna in Titian's 'Presentation,' now in the Venice Academy. On the other hand, it has been maintained that the reverse of this is the case, and that the idea was

borrowed from Tintoret by Titian. The matter is unimportant except as probably showing that the masters were now on terms with each other sufficiently devoid of personal enmity, to allow of so manifest an indebtedness of one to the other. We are not aware, however, if it has ever been pointed out that the figure of the Virgin in Giotto's 'Presentation of the Virgin,' in the Arena Chapel at Padua, is very similar in position to the disputed one, and may have suggested the singularly graceful idea to the two Venetian masters.

The line of art into which Tintoret's poetic world was now henceforth to direct him, was the subject of a great amount of artistic criticism on the part of those who desired to see the golden simplicity of the Bellini handed down as the true quality of their native school, and also on the part of those actuated by less worthy motives. Though we do not hear that Titian himself was among his detractors—he was himself too well acquainted with his old pupil's merit—we never find him taking Tintoretto's part, and practically he threw in his influence against him. The followers of Titian—his friends and pupils—of course accentuated their master's opinions, so that we find the following statement made by Vasari to express the position which Tintoret occupied. Vasari devotes a very short space to his notice of Tintoret, and begins thus:[1] "In the same city of Venice, there lived and does yet live, a painter called Jacopo Tintoretto, who is a great lover of all the arts, and more particularly delights in playing on various musical instruments; he is besides a very agreeable person, which is proved in all his modes of proceeding; but as to

[1] Mrs. Foster's Translation.

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From the picture by Tinto

LAVE.

of Fine Arts at Venice.

the matter of painting, he may be said to possess the most singular capricious and determined hand, with the boldest, most extravagant and obstinate brain, that has ever yet belonged to that domain of Art." Vasari concludes his patronizing account of Tintoret thus: "But since it would lead us too far, were we to describe all the works performed by the artist here in question, this shall be the close, and we will content ourselves with having said this much of Tintoretto, who is certainly a very clever man and highly commendable painter." This statement, as we have said, probably indicates the position that Tintoret held in the generally sincere, though at times disingenuous, estimation of those who were handing down the older traditions of painting.

About the year 1548 some friends obtained for him a commission to paint four pictures for the Scuola of St. Mark, namely:—'The Finding of the Body of St. Mark at Alexandria'—now in the church of S. Angeli at Murano—'The Bringing of the Body to Venice'—'A Votary of St. Mark delivered of an unclean spirit by calling on his name'—both these are in the Library of the Palace of the King of Italy at Venice—and lastly, the famous 'Miracle of the Slave,' that now hangs opposite Titian's 'Assumption' in the Venice Academy. It was this series, and especially the last picture, which greatly added to Tintoretto's reputation. Friends wrote to congratulate him from all sides, including the man with whom he was never quite at ease, Pietro Aretino.

The scene depicted in the 'Miracle of the Slave' is the futile attempt to torture a Christian slave for acts of devotion to St. Mark, owing to the presence of the patron Saint himself, who by a great power over physical laws,

shatters the dreadful tools which would otherwise have broken the slave's bones and put out his eyes.

This picture, popularly considered to be the master's chef-d'œuvre, and very fine and vigorous, somewhat perhaps forestalled the manner that Rubens afterwards adopted. The colours are sufficiently rich, though not approaching those of his later work. But the picture, fine as it is, by no means merits the position of Tintoret's masterpiece. The picture that brings its painter into fame, usually keeps about it a pleasant reminiscence of the flutter which it first excited. But on the question of the artistic importance of this work, we believe that Mr. Ruskin's opinion will be fully re-endorsed, that it is "a fine, though much over-rated Tintoret." The illustration will give some notion of its general effect, to a degree that by no means applies to all the illustrations; for, as a matter of fact, the qualities of mystery and the deep strength of modelling, and luminousness of light and shade, for which the works of Tintoret are remarkable, are not easily to be transmitted into small woodcuts. The central figure, who displays to the overseer the broken incapable tools, is manifestly painted in rivalry of the position of a figure in Titian's 'Assumption.'

CHAPTER III.

PERSONAL CHARACTERISTICS OF TINTORET.

THE days of neglected endeavour and the youthful sorrows of Tintoret were now at an end. When we next hear of him he is a married man, with an established reputation as a painter of somewhat startling and vivid work. His wife was Faustina, the daughter of a Venetian noble, Marco de Vescovi. Their home was in a beautifully carved white Gothic house, of the earlier period, in the western part of Venice that looks across the lagoon of Murano to the Alps on the mainland. The house was not very far from Titian's. That long line of Alps, aërial and visionary, that changes in stillness its poetic light in the morning, noon, and evening, would be peculiarly grateful to the sight of these two inhabitants of a sea-girt town. To Titian especially it would bring back the remembrance of his earliest days; the once familiar slopes and solitary peaks of Antelao and Marmorolo followed his sight in their transfigured shape, and were in keeping with the life of his new home.

Neither Titian's nor Tintoret's house is actually on the border of the lagoons of Murano, but within a short distance from it. From the upper story of Tintoret's house the view was always seen on cloudless days. The house still remains

in the Fondamenta dei Mori, so called from its proximity to the Palace once owned by Moorish merchants. Outside may be seen the remains of an inscription to his memory, that has been apparently chipped away by the stone-throwing of the artless Venetian youth. Above it is a small profile bas-relief of its old owner. Inside it is partitioned off into the dwelling-places of three families of the artisan class. Tintoretto's studio seems to have occupied the entire area of the upper floor; and though the floor has been much raised, the whole extent is still visible, overhung by the strong dark rafters. Children were playing up there when the writer visited the house; children with the bright glance, beautiful faces and glossy heads of hair, which the Venetian people retain, chiefly among the lower orders—a reminiscence of the times of their past.

Let us turn to Ridolfi to obtain a view of the daily life of Tintoretto. "This excellent man was of so secluded habits, that he lived away from every pleasure because of the continuous fatigues and troubles that were caused to him by study and devotion to art; because he who is devoted to the realms of imagination in painting is always at work, and loses inclination for the pleasures of human intercourse. During the greater part of the time which he did not spend in painting, he remained in his working-room, which was situated in the furthest part of his house; and the bold person who resolved to obtain access to him was obliged to light a candle, at whatever time in the day.

"There he spent hours of perfect quiet among a great quantity of casts, and there, by means of the arrangements of his models (such as have been already mentioned), he determined the inventions of effect which were to be introduced on to his canvas. Into that room he very seldom

admitted any one, however great a friend he might be. Nor did he allow his methods of working to be seen, except by his own assistants, because the golden rules of art which ensure a painter's triumph are always kept secret by him, and students can only acquire them through continuous observation and hard work.

"He was, however, of a kind and pleasant disposition, for painting does not cause men to become peculiar, as is often thought; but it makes them accomplished and ready for emergencies. He used to talk with his friends in a most kind manner, and many witty sayings and kind deeds were associated with him; and he used to utter his best sayings very gracefully, without even the appearance of smiling, and when he thought he could do so, he used even to make his jokes with great persons, and take advantage of the keenness of his mind, so that he often obtained his own way with them."

Faustina, however, seems to have been the only person who obtained her own way with her husband. Ridolfi informs us of some amusing, though trivial incidents; for example, that she was most particular on the subject of her husband's dress—firstly, that he should always wear the robe of a Venetian citizen when he left home, in which respect Tintoret was all compliance, though Ridolfi says he pretended not to care for the dress when his wife was looking. But another anxiety of this good housewife was that this same robe should be taken care of on rainy days, which was too much for Tintoretto.

The life both of Tintoret and Titian was brightened by the attachment of a favourite daughter. Marietta Tintoretta was born in 1560. Until she was fifteen years of age she accompanied her father, dressed as a boy, to

assist and learn from him in his work. It is said that strangers did not guess that this accomplished assistant was his daughter. She devoted herself chiefly to portrait-painting, in which branch of art she reached a high level of excellence. Her portraits became so well-known for their beauty, that she received a pressing invitation to visit the Court of the Emperor Maximilian in Germany, as well as the Courts of Philip II. of Spain and the Archduke Ferdinand. But nothing would persuade her to leave home and Venice; and perhaps there was another inducement for her to remain besides her attachment to home, though that was great, for she was soon married to a jeweller named Mario Augusta. For a brief period her home was a happy one. Her society was much sought by music-loving Venetian ladies, on account of the great excellence of her playing and singing, which she had studied under a famous master named Zacchino. Her painting also progressed wonderfully. She is said to have painted a series of portraits of her husband's friends among the jewellers; but the great part of her work is lost now. In 1590, when this promising life was in its prime, death summoned her. She died in her father's arms, nor did he long survive her. He buried her in the tomb of her grandfather Marco de Vescovi, whose portrait had been one of her first successes, and by her side, in the church of Sta. Maria dell' Orto, he prepared a place for his own grave.

A favourite story tells us that he painted the calm remnant of his beautiful daughter as she lay dead. The number of Tintoret's family is doubtful; but it probably comprised five daughters and two sons. His eldest son, Domenico, followed his father's profession, and was of the

greatest assistance in hewing out for him some of the rough groundwork of his colossal creations. But Domenico's own acquirements in the art were of a limited character. Mr. Ruskin indeed describes him as "a very miserable painter." We hear however in connection with him, that he was much attached to the art, and was on one occasion so vexed with his father for selling a Madonna which he had painted, for a sum that his father thought would delight him, that Tintoret was obliged to beg the owner to deliver back the picture. Faustina, the mother of the household, is ordinarily considered to have been a tyrant in her home, but entirely without sufficient justification. Ridolfi does indeed inform us of some of her ways, which struck Tintoret's friends as being uncomfortable; but it must be remembered that the household was a large one, that she had the traditions of her birth to keep up before the world, and that that remarkable husband of hers would accept great commissions for which he often considered payment to be quite a secondary affair. Thus Ridolfi tells us how she used to wrap up some money in a handkerchief for him when he went out, enjoining him to render a strict account upon his return. This, it must be admitted, would have been a sufficiently uncomfortable arrangement to have suggested the method by which Tintoret evaded it: he was in the habit of gravely stating that he had devoted it to the relief of the poor and the prisoners.

Tintoretto's life was pre-eminently that of the artist. He was always engaged in greater and greater undertakings, quiet, and unconcerned by the enmities of the world, and did not reply to the vast amount of abuse that was lavished upon him by the exclusive followers of Titian.

The energy with which he henceforth devoted himself to his work acquired for him the name of Furioso, an epithet it will be remembered that was afterwards associated with Beethoven. Happily Ridolfi records for us several of Tintoret's opinions relating to art. These are probably to be relied upon for authenticity, because Ridolfi had been a pupil of the painter Aliense, whom Tintoret had helped in his youth, and admitted among his intimate acquaintances. The man who had achieved, with seeming ease, his unprecedented series of works, said that the study of painting was a difficult one; and that the farther a painter advanced the more his difficulties surrounded him, the ocean expanding wider and wider. He also maintained that young painters should never desert the paths of the best masters if they wished really to achieve good work; especially the paths of Titian and Michelangelo. He added, that as nature never changes, they should not be led too easily to novel methods, and deal capriciously with the forms of nature, and especially in the anatomy of the human form. This statement is the more important as coming from a man who has often been unworthily reproached for the very reasons which he himself deplored in the causes operating around him. When judging a picture, said Tintoret, the first impression of the first glance at it should always be taken into account; as very often the highest beauty disappears upon an ensuing familiarity with the picture. This would not of course apply to the hasty glance that a traveller is often obliged to devote to a picture; but rather to the quiet first sight of the picture during a restful moment.

Care should be taken to observe, said Tintoretto, whether the painter had obeyed the great laws of art; and

as to the subsidiary parts, any painter was liable to mistakes. This remark probably applied not to a disregard of the beauty and serviceableness of detail, of which Tintoretto was a master, and delighted to emphasize in his most considerable work—but was intended to deprecate the judgment of a picture in respect of its separate artistic charms, and not as the embodiment of a great thought, a great ideal image, or a great scene in nature.

He maintained that visitors who were much interested in painting should wait, before seeing pictures that were newly exhibited, until all arrows of public criticism had been darted at them, and people were accustomed to the sight—this would seem to show that the influence of an unripe criticism is not entirely confined to our own days. At the same time there did not then exist a source of true knowledge and criticism in art, that could approach for an instant to some of our elaborate works of criticism.

Being asked which were the most beautiful colours, he replied "Black and white, for the one gives strength to form by modelling its shade, and the other relieves it, in light." Perhaps, as we have remarked, the deep tones of Tintoret's works appealed gratefully to one whose youth had been passed in contact with the brilliant and often gaudy dyer's art. However, when Tintoret chose to minister to the love of rich colour, as for example in the 'Three Graces' of the Ducal Palace, he well knew how to come up to his ever-present standard—Titianesque suavity and depth. The prevailing hue of his 'Paradise,' together with black and blue, is a peculiar deep crimson, between scarlet and purple, and probably somewhat of the tone of the Tyrian purple dye. A favourite maxim with Tintoret

was, that drawing was the foundation of a painter's work. He was always pressing this upon those who came to ask his advice; and was aware how the whole field of art suddenly extends to one who has acquired the method of true design, a method of particular and definite nature. Some of those who are unacquainted with Ridolfi may be surprised to hear that Tintoretto maintained that drawing from the nude life was only to be attempted by efficient men, as the natural form usually lacked, said Tintoret, gracefulness and good shape. In connection with this subject it is interesting to recall the advice given by Mr. G. F. Watts, R.A., before the Royal Academy Commission of 1863. He said, "I certainly would teach the antique in combination with the living model. I would demonstrate the action of the limbs, and the use of the muscles from the living model in combination with the antique. It is impossible to learn much about the human form by merely drawing the figure in a set position." And again, "I think that the general practice of drawing from the nude figure is of very little importance, hardly of any use whatever. The figure is put in one position, and fixed there without expression, with no play of light and shadow and colour, and is therefore perfectly unnatural. I do not think the student learns anything from it; he acquires a little facility and that is all." Words worthy of the deepest attention.

Tintoret was often heard to say that beautiful colours are to be found in the shops of the Rialto, but the art of drawing only in the casket of talent, through a great deal of study and midnight toil; for which reason, said he, there are but few who understand the practice of art.

His friends in Venice by this time comprised men of

every stamp in the ranks of nobility and literature and art. Those who passed through Venice also seldom failed to pay a visit to the wonderful Furioso; though whether they always found admittance to his studio is to be doubted, unless, as was generally the case, they desired to have their portraits painted. The portraits of Tintoret vary very much in their quality; some being of an exceedingly high character, notably those in the small room at the top of the Golden Staircase in the Ducal Palace; while a great number were "painted off" at great speed, and though always remarkable, are not always beautiful. From the enormous number of these portraits we are disposed to think that he looked upon them as a legitimate source of income, in the light of what artists call "pot-boilers." By this means he was able to undertake the great works which he could not have obtained except at a low scale of remuneration; and even then at the cost of reproaches from dame Faustina and his brethren of the brush.

There is an amusing story that shows the kind of criticism and advice which were bestowed upon him by the followers of Titian, the men of orthodox opinion on art matters. In the house of Jacopo Contarino, the painters, literary men, and well known characters frequently assembled. At one of these pleasant gatherings, a person of that kindly didactic spirit not unknown in any society, remarked in conversation with Tintoret while looking at a girl's head by Titian, "If any one wishes to know how to paint, that is the way." Tintoretto, who perhaps had been subjected once a week on the average to the same treatment for many years, endured the remark with calmness. But he determined this time to exhibit to

his friend upon how shallow a base such floating popular opinion exists.

When he reached home he took down an unfinished study of a head by Titian which adorned his house. At the remote end of this canvas he painted a head of a lady, a neighbour of his. He passed a layer of varnish over the Titian to impart to it the appearance of having been freshly painted; his own work he obscured—Ridolfi says smoked. At the next meeting at Contarino's he displayed this dual picture. Every one looked at it. Every one praised it. Remarkable instances of Titian's qualities were discovered. After a time the warm commotion relaxed, and Tintoretto said, to their astonishment, "This head is indeed from the hand of Titian; but this one was painted by myself (some of his critics felt a diminished enthusiasm in art). Now you see, gentlemen, how greatly authority and popular opinion prevail over real judgment, and how few are those who know much about painting."

That unprincipled notoriety, Pietro Aretino, who paid court to Titian, and was a warm partisan of his, at times placed his powerful services in the hands of Tintoret, who, however, did not avail himself of them. But he is said to have painted a ceiling in Aretino's house. He always distrusted him, and Ridolfi tells us of an episode that took place between them, which shows us a playful expression of his feeling towards Aretino.

Tintoretto met him one fine morning, and Aretino expressed a wish to have his portrait painted. Tintoret complied, and when Aretino was comfortably posed in his chair, Tintoret furiously unsheathed a dagger, which alarmed Aretino, who thought Tintoret was really going

to take revenge for some old abuse of his. "Don't be frightened," said Tintoret, "I am only going to take your measure."

There is another story told of a visit paid to him by several young Flemish students, who were on their way back from Rome. They had brought with them some red chalk drawings, finished to an extremely high degree. Tintoret asked them how long they had taken to draw them. One replied ten days, another a fortnight. "Indeed," said Tintoret, "they could not be done in less time." He then dipped his *brush* into black colour, and drew a head rapidly before them, laying in the lights with white. Then he turned to them and said, "We poor Venetians can only draw in this way." But clever as such a *tour de force* might be, of course it would have been exhibited to them not as a means, but rather as an end, which even in Tintoret's case had only been developed after the most ceaseless and exact study. The fact seems to be that when once an artistic organization can *see* the forms of the subtly-pieced puzzle of natural phenomena, the execution may be extremely rapid. But we do not hear that Tintoret exhibited his power as a means by which students could learn the method in which such an *end* had been brought about. In addition, as a recent writer[1] has happily said, such painting is simply "the solution of a riddle, and not the *creation of a poem*."

Like Lionardo da Vinci, though in a lesser degree, Tintoretto was acquainted with the principles of mechanics and mechanical inventions. When young he delighted in

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[1] "Is a Great School of Art possible in the Present Day?" By Mrs. E. I. Barrington. "Nineteenth Century," April, 1879.

playing the lute and other instruments, some of which he had himself invented. His services were called in by the actors, for whom he designed costumes, as well as "many novelties, which caused much marvel to the public." The laconic character of his dealings with friends is well illustrated by a letter to his brother in Mantua, who had asked him a variety of questions.

"DEAR BROTHER,—In reply to all the questions upon which you have consulted me, the answer is 'No, sir.'"

One of the questions was an anxious inquiry whether their mother, who had been very ill, was dead.

At one period of his life Tintoret and all his family visited Mantua, as the guests of the duke, who despatched a private vessel for their use.

There are several means by which we can obtain an idea of the personal appearance of Tintoretto. Paul Veronese often introduced a portrait of his friend, together with other painters of the day, in his more considerable works. There is indeed a custom among custodians of picture-galleries to hand down traditions connected with the persons whose portraits appear in their pictures, which traditions, though highly valuable, are not always thoroughly well authenticated. But still, Veronese and Tintoret and Titian frequently introduced their friends' portraits. For example, the head of 'Christ' in Titian's 'Tribute Money' was probably studied from Giorgione. Again, in the 'Marriage at Cana' in the Louvre, by Veronese, quite a little party of the great painters are assembled in the front of the picture, assisting as musicians at the sacred feast; an employment whose bearing on the painter's art was perhaps intended for a type of their services in adorning the sacred themes.

In this little group appear the three painters mentioned above, Titian stooping over the violoncello. Tintoret's portrait also appears in Veronese's picture of the 'Feast in the House of Levi,' as well as in others. Besides these sources, there are portraits of the painter by his own hand. One of these is at the Uffizi Gallery in Florence, and another, painted in old age, in the Louvre. A worn and somewhat homely face, with stern and rugged lines touched by a certain delicacy, with a deep far-away look in his eyes, meets us in the portraits of Tintoret in his maturity. In several of the Veroneses, for instance in the 'Marriage at Cana,' a decided likeness to the general type of head of Michelangelo is apparent in the figure that represents Tintoretto. He appears very differently in the works of the different painters, just as in all probability he so appeared in life.

CHAPTER IV.

THE WORK OF TINTORET IN THE CHURCHES AT VENICE.

THE progress of Tintoret's art-life is henceforth marked by paintings which include a succession of masterpieces upon which his fame rests, together with a certain amount of work that is not at all times worthy of his brush. But it is difficult to hold Tintoret responsible for pictures a large number of which have been used as canvases for the display of talent of a later date.

However, the number of his pictures is happily so great, that in many instances his work has escaped the destroyer's hand.

In this book we do not intend to attempt a general classification of his work—this would far exceed the limits of the present essay, and would be a task well worthy the labours and ability of Messrs. Crowe and Cavalcaselle. But without pretending to review the whole course of his work, our endeavour will be directed to give a sketch of the chief pictures at Venice that remain unspoiled by restoration, and which form examples that are interesting and important to the traveller or the student.

The chief service of such enumeration may perhaps be as a guide to the whereabouts of these pictures in Venice. Few details of importance connected with the painter's life remain associated with the larger part of these works.

They are placed in the different spacious churches which are seen in every part of Venice. Among the churches that earliest employed the services of Tintoretto, and in which his work still remains, are those of Santa Maria del Carmine and Santa Maria dell' Orto, to which reference has already been made. In the church of S. Benedetto, remain an 'Annunciation' and 'Christ and the Woman of Samaria.'

In the sacristy of the church of the Madonna della Salute —the Madonna of Safety—built in commemoration of the plague in 1639, an ungraceful pile of the later renaissance, which yet is a familiar and acceptable feature of Venice, is now placed a picture that was originally painted for the brotherhood of the Crociferi, the 'Marriage at Cana.' This picture is one of the central works of Tintoret's life. In the "Stones of Venice" it is thus mentioned: "This picture unites colour as rich as Titian's, with light and shade as forcible as Rembrandt's, and far more decisive." A bright golden light rests on the table-cloth. The guests are looking round, anxiously waiting for the newly made wine to be brought to them. Christ bends over at the far end of the table, in conversation with the guest on His left. The striking effect of light is very marked in the picture, and doubtless arose from some definite indication in Tintoret's mind. Many see in it the sign of God's benign influence on that happy feast; others may see in it a manifestation of that daily miracle, which has become to many "the light of common day."

This picture affords an eminent example of Tintoret's refusal to be daunted by any difficulties of a true representation of his idea. The traditional method of representing the holy feasts exhibited the table extended from side to

side of the picture, with the figures grouped on its further side. Tintoret, however, was never content without making an effort to subdue all arrangements to a faithful image of his poetic idea. This idea was an essential outcome inherited from the sacred event. At the same time it is not to be supposed that Tintoret was unaware how far different would have been a representation of the circumstantial phenomena of the real event. If Tintoret could have seen one of the truthful and elaborate pictures of Mr. Holman Hunt, he would perhaps at once have recognized the probability of its admirable historic accuracy, so far as the general detail was concerned, in addition to its beauty. But he would not therefore have relinquished his own endeavour. The conceptions which have arisen from the actual occurrences, deepening in their poetry as ages passed on, would have possessed for Tintoret a more universal interest than that simple realism which, however careful, can never photograph for us the original scenes. It is all very well for us to be told that a depiction of the events as they really happened should force home to us an awe, inspired directly from our knowledge and sympathy with the verities of life. But the pictures which men recognize as the expression of the essential nature of their faith, will always include the surroundings of an ideal life. The spiritual influence of Lionardo's 'Last Supper,' or Tintoret's 'Marriage at Cana,' will never lose its appeal to the ideas of solemnity essential to these themes; faiths which deepen or grow less according to the nature of man.

A well-known picture of this period may be seen at Hampton Court, 'The Nine Muses,' once in the collection of Charles I. For Greek strength and purity it is unrivalled.

In the large church of S. Giorgio Maggiore, begun by Palladio in 1560, and so notable a feature of Venice, is placed a series of remarkably fine Tintorets of his later period, which do not yet seem to have been much touched by "restoration." How long, alas, will they yet remain to us? On the right hand of the high altar appears the 'Last Supper,' a deep toned impressive picture. In the upper portion of this picture the forms of angels begin to be visible through the dark air. Opposite to this picture is the 'Gathering of the Manna.' For the same reason that the "Pastoral Symphony" is remarkable among Beethoven's works—namely, for its elaborate and beautiful expression of the influence of natural landscape phenomena—this will occupy a unique position among the works of Tintoret. The brook and the herb-grown banks, with the finely moulded figures seated about in varied attitudes, some washing garments in the blue stream, others stitching, with the plentiful flakes of manna sprinkled all around them, are a few constituents of this beautiful picture. A very necessary precaution in looking at Tintoret's works in the uncertain light of the churches is to employ an opera-glass; after grasping the general idea of the picture. The beauties of the Manna picture appear in a most extended variety when carefully searched in this way. The flow of the stream, its herbage and shingly bed, will bear the closest inspection. Among the other pictures in the same church is 'The Resurrection,' nearest to the 'Rain of Manna,' in the aisle, whose chief features after the subject has been well studied, comprise its colour, a fine contrast of black and gold. Next to this picture is the 'Martyrdom of St. Stephen.' It is much faded by the rays of the sun which fall directly upon it every day. It will probably

one day be the harbinger of a general assault upon this noble series by a modern "artist." Pains might have been taken to shade it any time during the last three centuries.

In the opposite aisle is a fine 'Martyrdom of St. Damian,' and next to this the 'Coronation of the Virgin.' The grouping of the angels round the feet of the Madonna, a favourite theme with Tintoret, is especially remarkable. The light and shade, grey and rosy, and the graceful wreathed forms of this lovely conception are marked by the presence of his subtlest power. The face also of the Virgin will be noted, on account of her beauty. In the little chapel near the picture, which contains the tomb of Doge Michael, a hero of the early times of Venetian history, is a small but very impressive 'Descent from the Cross.'

This collection of Tintorets is one of the most interesting in Venice.

In the church of S. Cassiano is a very fine 'Crucifixion.' Tintoret did not often excel what he has achieved in this picture. In the same church, hidden by the candles on the high altar, is 'The Resurrection.'

In the old gothic church of SS. Giovanni e Paolo are two noteworthy pictures—a 'Crucifixion' and the picture of the Camerlenghi family, as well as others.

In the little church of S. Felice is a picture of a knight in armour, 'St. Demetrius,' of deep rich hue; it is little known, and quite untouched.

In the church of S. Francesco della Vigna is the picture of 'The Entombment,' unfortunately, however, much repainted. The angel in the flowing purple, rose and silver robe, in the upper part of the picture, will repay an especial attention, even through her restorations. Both in action and colour this figure is of striking beauty.

THE ENTOMBMENT.

From the picture by Tintoretto, in the Church of S. Francesco della Vigna, Venice.

At S. Trovaso remain two pictures, the 'Last Supper' and the 'Temptation of St. Anthony.' The first of these has been much repainted; but by the greatest good fortune the second, which is a noble specimen of our painter, remains entirely unhurt.

A recapitulation of the principal works of Tintoret in the churches of Venice will be found at the end of this book; but the remaining churches of interest are those of the Gesuiti, of Sta. Maria Zobenigo, the Redentore, S. Rocco, SS. Apostoli, and Sta. Maria dei Frari. In this last great church, where Titian rests, high over one of the transept doors is seen the 'Massacre of the Innocents,' by Tintoret. It is a very striking though most painful work, and fortunately quite uninjured.

The assistants and pupils of Tintoret were few in number, and included his two sons, Martin de Vos of Antwerp, Paolo Franceschi called Fiamingo, and Odoardo Fialetti. There is an etching of Tintoret's, a portrait of 'Doge Pascale Ciconia,' and we hear that he was elected a foreign member of the Academy of Florence, along with Titian, Veronese, Zucchero, and Palladio.

CHAPTER V.

THE SCUOLA OF SAN ROCCO.

THE schools or confraternities of Venice were not necessarily—indeed were not often—places of education, but charitable institutions for the tendance of the sick, the burial of the dead, and the release of captives from the infidel. The six principal scuolas of Venice were those of San Giovanni Evangelista, the Misericordia, San Marco, San Teodoro, and San Rocco.

The Scuola of San Rocco, now a monument to the indomitable power of Tintoret, took the lead among these six brotherhoods. The nobles of Venice, senators, and even doges were proud to enrol themselves as members. The wealth of the Scuola was so great that it contributed money to the State itself in times of urgency or depression. The present building was begun in 1525 by the Lombardi, and forms externally a magnificent pile of the finer order of renaissance work. However, compared with the Venetian Gothic, even the best work of this description is devoid of living beauty. But for qualities of imposing proportions and general brilliancy and stateliness, the Scuola is very remarkable. The interior is unfortunately very badly lighted, a result so often put forward as the argument against gothic,

THE DOGE PASCALE CICONIA.

From an etching by Tintoretto.

and in favour of renaissance work. The pictures can with difficulty be rightly seen. The general decoration of the interior is fully as sumptuous as externally, and was directed by Scarpagnino. In the year 1547 a fine marble staircase was laid down, and formed perhaps the distinguishing architectural feature of the Scuola. But the painting of the interior did not commence until 1560. Probably the old building possessed paintings, and the early Titians still to be seen might have been amongst them. The brotherhood must have been keenly alive to its own social position and comfort in providing for itself so splendid a palace. It was decorated throughout its interior with painting, and remains an undertaking whose importance to the cause of art can hardly be over-rated.

In the year 1560 the brethren of the Scuola determined to complete their work. They entrusted to some of the chief painters of Venice—Paul Veronese, Tintoretto, Schiavone, Zucchero, and Salviati—a commission to send in trial designs for the centre-piece of the ceiling in their smaller hall—the Sala dell' Albergo. The subject was to be 'St. Rocco received into Heaven.' Tintoretto set to work with the whole of his energy, and produced a picture instead of a sketch, which he managed to have placed in the oval for which it was intended. On the day for judging the designs, the brethren were not only astonished, but offended at this original procedure on the part of Tintoret. His fellow competitors also were naturally hurt. In answer to the brotherhood, Tintoret assured them that his was the right method of producing a sketch; that he could not make one in any other way, and by that means they would know what it was that they had determined upon acquiring. Finally, in the face of many criticisms, Tintoret presented

his picture as a gift to St. Rocco. There was a bye-law of the Scuola by which no such gift could be refused, and thus it was that Tintoret's picture was chosen for the place which it still adorns.

The other decorations on the ceiling—a very beautiful series, with much of Veronese's feeling—were taken in hand by Tintoret, who completed them without payment.

But such a determined spirit as our painter had shown probably made the brethren cautious how they entrusted commissions to him in the future. Thus we do not find him again at work in the Scuola until 1565. In this year he commenced the chief picture in the Scuola, 'The Crucifixion,' one of the central pictures of his life. He was recompensed for it in March, 1566, by the payment of 250 ducats, and at this time he became a member of the Scuola. Opposite to this picture hangs the 'Ecce Homo' of Titian, and may have been one of the incentives which occasioned Tintoret to devote all his strength to a masterpiece. In the year 1567 he was employed in the adjacent church of St. Rocco, and then ensues another pause until 1576.

In June of that year he made another present to the Scuola of the centre picture in the ceiling of their great hall—a picture of the 'Plague of Serpents.' In March, 1577, he offered to paint the rest of this ceiling for any recompense which the brotherhood might think fit to give to him. This offer was accepted, and the same year saw the completion of the 'Paschal Feast' and 'Moses striking the Rock:' on that ceiling. On November 27, 1577, he made the following offer to the confraternity "that he would first complete the still empty partitions and angles of the ceiling in the Great Hall, then adorn the walls of the same hall with ten wall-pictures; and at last the whole Scuola,

together with the adjacent church. He would not ask more than an annuity of one hundred ducats for this work, and for this sum he engaged to furnish three pictures every year—at the Festival of St. Rocco." Again his offer was accepted—Tintoretto also, as is not always the case with great painters, kept his word; and the entire work was completed with the exception of some of the ceiling pictures in the church, death itself alone preventing the finishing strokes from being added to the great work. The entire sum which Tintoret received for the Scuola pictures amounted to 2,447 ducats.

In commencing an enumeration of these pictures, we cannot do better than recall the following passage from the "Stones of Venice," as the most fitting introduction. "The number of valuable pictures is fifty-two; arranged on the walls and ceilings of three rooms, so badly lighted, in consequence of the admirable arrangements of the Renaissance architect, that it is only in the early morning that some of the pictures can be seen at all, nor can they ever be seen but imperfectly. They were all painted, however, for their places in the dark, and, as compared with Tintoretto's other work, are therefore for the most part nothing more than vast sketches, made to produce under a certain degree of shadow, the effect of finished pictures. Their treatment is thus to be considered as a kind of scene-painting; differing from ordinary scene-painting only in this, that the effect aimed at is not that of a natural scene, but of a perfect picture. They differ in this aspect from all other existing works, for there is not as far as I know, any other instance in which a great master has consented to work for a room plunged into almost total obscurity. It is probable that none but Tintoret would have

undertaken the task, but most fortunate that he was forced to it."

In the Lower Hall on entering, we see placed round two walls a series of eight large pictures. Directly opposite to us is the 'Annunciation.' In this picture, the troop of cherubim flying through the roof form the most remarkable feature. The effect is very striking.

Next to this picture is the 'Adoration of the Magi'—an elaborately completed picture in Tintoret's grand manner. The following criticism from the "Stones of Venice" will best convey an idea of its nature: "The most finished picture in the Scuola, except the 'Crucifixion,' and, perhaps the most delightful of the whole. It unites every source of pleasure that a picture can possess; the highest elevation of principal subject, mixed with the lowest detail of picturesque incident; the dignity of the highest ranks of men, opposed to the simplicity of the lowest; the quietness and serenity of an incident in cottage-life, contrasted with the turbulence of troops of horsemen, and the spiritual power of angels. The placing of the two doves as principal points of light in the front of the picture, in order to remind the spectator of the poverty of the mother whose Child is receiving the offerings and adoration of three monarchs, is one of Tintoret's master touches, the whole scene indeed is conceived in his happiest manner. Nothing can be at once more humble or more dignified than the bearing of the kings, and there is a sweet reality given to the whole incident by the Madonna's stooping forward, and lifting her hand in admiration of the vase of gold which has been set before the Christ, though she does so with such gentleness and quietness, that her dignity is not the least injured by the simplicity of the

action. As if to illustrate the means by which the wise men were brought from the east, the whole picture is nothing but a large star, of which the Christ is the centre; all the figures, even the timbers of the roof, radiate from the small bright figure, on which the countenances of the flying angels are bent, the star itself gleaming through the timbers above, being quite subordinate."

The head of the Virgin in this picture will be noticed for its extreme beauty. In both these pictures the painting of detail, of carpenter's tools, familiar animals, birds, is exceedingly interesting, very complete, but broad and swiftly delicate.

Next to this picture is the 'Flight into Egypt.' The trees and herbage and sky of this great landscape call to mind Turner's metaphor from his own art, when he spoke of the "stormy brush" of Tintoretto. The painting was evidently a *tour de force* to make an impression at the Festival of St. Rocco. Next to this is the well known 'Massacre of the Innocents,' a powerful and painful picture. On the right hangs an upright picture of 'The Magdalen.' Crossing to the opposite side of the hall, we find opposite this a similar picture of 'St. Mary in Egypt.' Next in deep gloom, is a fine though rapidly painted 'Presentation of Jesus in the Temple.' The last picture in this room is the 'Assumption of the Virgin,' which has unfortunately been restored; a fate which man had proposed for the whole series in St. Rocco, if God had not disposed of his proposal thus: "twenty or thirty years ago the pictures were taken down to be retouched, but the man to whom the task was committed, providentially died, and only one of them was spoiled."

"On the tablet or panel of stone which forms the side of

the tomb out of which the Madonna rises, is this inscription in large letters, REST. ANTONIUS FLORIAN. 1834. Exactly in proportion to a man's idiocy, is always the size of the letters in which he writes his name on the picture that he spoils. The old mosaicists in St. Mark's have not in a single instance, as far as I know, signed their names; but the spectator who wishes to know who destroyed the effect of the Nave, may see his name inscribed twice over in letters half a foot high, Bartolomeo Bozza. I have never seen Tintoret's name signed except in the great 'Crucifixion;' but this Antony Florian I have no doubt repainted the whole side of the tomb that he might put his name upon it. The picture is of course ruined wherever he touched it, that is to say, half over." ("Stones of Venice," vol. iii.)

The other pictures in this Hall, as indeed many throughout the Scuola, are glowing yet, and unfaded to a great extent.

Ascending the fine marble staircase, we observe high up on the left hand, a delicate-toned picture of the 'Annunciation.' It is a perfectly preserved Titian of his earlier life; perhaps a reminiscence even of the old Scuola, though of this we are not certain. It is interesting to find it placed among the Tintorets. It is quite possible that Tintoret himself, who was entrusted with the whole decoration of painting, was glad to have it among the paintings of his masterwork, both as a recognition of what he owed Titian, and as an example by which might be tested the extent of his own labours. The bowed Madonna is one of the sweetest heads Titian has painted, while the landscape also is of course beautiful.

Opposite to this picture and of similar shape, at the bend of the staircase hangs the 'Visitation of Mary to Elisabeth,' by Tintoret. Every resource of his art has been employed

to endow it with solemnity of colour that will not pale in companionship with the Titian. Though very dark, this picture is, to our thinking, one of the finest pieces of colour and effect in existence.

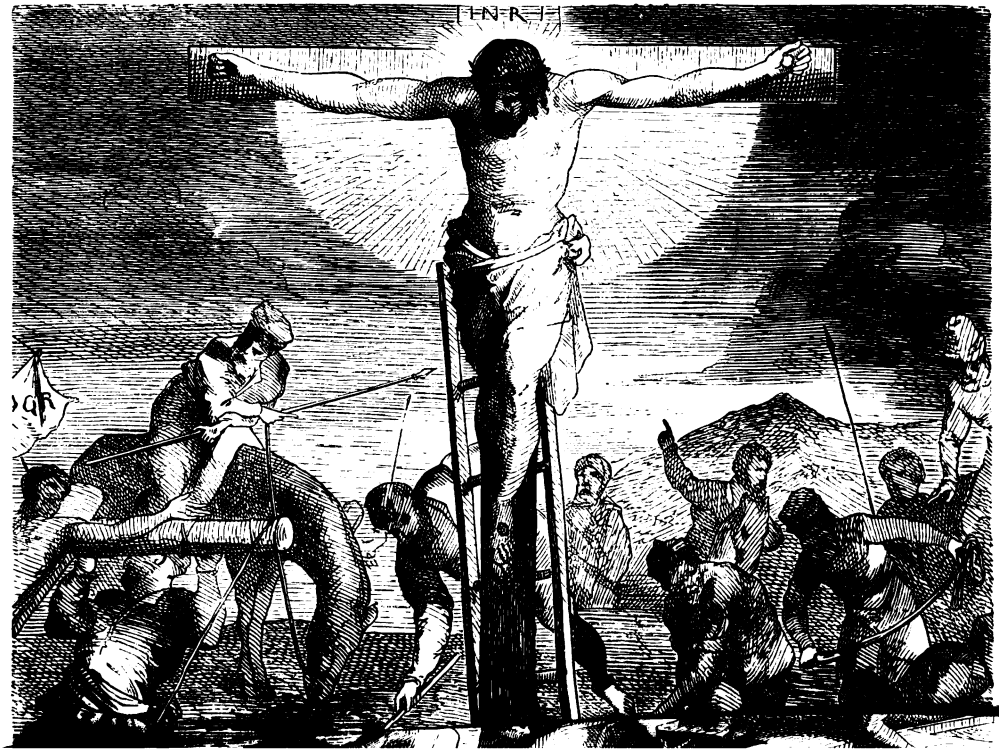
Progressing up the staircase, passing some large works by Zanchi and Negri (of much later times and not placed here under the superintendence of Robusti), which M. Charles Blanc, after remarking that the Scuola was built by Sansovino, compares to the works of two eminent French painters, we arrive in the Great Upper Hall. In this grand space both walls and ceiling are inlaid with Tintorettos throughout their whole extent. Some of them are the "vast sketches" above referred to.

Over the altar (services were held in this Hall) is a fine though rather darkened picture of 'St. Rocco in Heaven.' Next to it on the left of the spectator, the 'Last Supper.' Next to it on the left the 'Agony in the Garden,' a very impressive work, with some wavy and feverish flakes of foliage relieved amid the deep gloom. It is a picture not easily described. Then in the middle of the wall 'The Resurrection,' a thoroughly typical specimen of Tintoret's beauty and power. Next to that the 'Baptism of John,' and at the end of this wall the 'Adoration of the Shepherds,' not very remarkable. At the end of the Hall at which he has now arrived, the spectator will see the figures of two saints—St. Rocco and St. Sebastian. Passing by the entrance to the Sala dell' Albergo, which we shall soon visit to see the great 'Crucifixion,' the pictures on the wall in order are as follows:—the 'Temptation on the Mountain,' the 'Pool of Bethesda,' the 'Ascension,' the 'Resurrection of Lazarus,' and the 'Miracle of the Loaves and Fishes.'

These five last pictures belong to the sweeping and stormy, "the vast sketch" manner of Tintoret.

If we now look up to the ceiling we are struck by its labyrinth of work arranged amongst the gold carving. In the centre of all, that regal gift of Tintoret's, the 'Plague of Serpents.' "Rubens and Michel Angelo made the fiery serpents huge boa-constrictors, and knotted the sufferers together with them. Tintoret does not like to be so bound; so he makes the serpents little flying fluttering monsters, like lampreys with wings. . . . . They have triangular heads, with sharp beaks and muzzles, and short rather thick bodies, with bony processes down the back like sturgeons, and small wings spotted with orange and black, and round glaring eyes, not very large, but very ghastly, with an intense delight in biting expressed in them. (It is observable that the Venetian painter has got his main idea of them from the sea-horses and small reptiles of the Lagoons.) These monsters are fluttering and writhing about everywhere, fixing on whatever they come near with their sharp venomous heads; and they are coiling about on the ground, and all the shadows and thickets are full of them, so that there is no escape anywhere." ("Stones of Venice.")

The two larger pictures on the ceiling that balance the 'Plague' are 'Moses striking the Rock,' a picture of great brilliance of effect; and the 'Fall of Manna,' not comparable with the picture in S. Giorgio Maggiore. On either side of the 'Plague' are 'Jacob's Dream' and 'Ezekiel's Vision.' On either side of 'Moses' are 'Elijah' and 'Joshua.' At the end nearest the Sala dell' Albergo, is a very striking picture, 'Adam and Eve,' recalling the work of the man Tintoret never saw, but must have re-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THE CRUCIFIXION.

Sketch of part of the picture by Tintoretto, in the Scuolo di San Rocco, Venice.

garded as the father of his school—Giorgione. On either side of the 'Rain of Manna,' are 'Elijah in the Wilderness, fed by an Angel,' and 'Elisha feeding the People.' At the end of the Hall on the portion of the ceiling immediately above the altar, is the 'Paschal Feast.' Lastly, between the 'Rain of Manna' and the 'Plague,' and between the 'Plague' and 'Moses,' are the 'Sacrifice of Isaac' and the 'Prophet Jonah.' This completes the list of Tintorets in the Great Hall.

Passing to the extreme end on the left hand is the entrance to the Sala dell' Albergo. Here Tintoret's trial "sketch" was, and is still displayed, precisely as he left it in the centre of the ceiling. But covering the whole extent of the wall opposite to us is the great 'Crucifixion,' another of the chief pictures of Tintoretto. Chairs are placed before it, and happily some optical screens, so that the side-light can be intercepted. After a careful study—necessary especially in a picture so elaborate as this is—the details, the arrangement of the subject, begin to be apparent. The darkness has fallen upon the earth, but a soft gleam of light rests behind the mountain that is beyond the central figure. Crowds of people of every rank are here, some just arrived, some of them peasants from the country stopping on their way as they pass near the spot; the soldiers are many of them used to the scene, and are drawing lots for the garments; numbers also are departing on every side in misery, though here and there a scoffer is still seen. Some families watch from a distance, and with them can be seen the horrified faces of little children. These form but a few incidents in the picture.

In its workmanship it reaches Tintoret's highest

standard. It was painted to hang opposite some early work of Titian; an incentive which never failed to bring out all Tintoret's power. The general colour is sombre. Though many consider that the under layers of Tintoret's work have appeared on the surface in this and other works—we do not think so. Tintoret was fond of sombre tones, and for this subject he would have every opportunity of employing them appropriately. The same complaint of blackness that is brought against Tintoret's work, as showing that it has deteriorated, is often urged against the few modern paintings which possess much of the old Venetian harmony. When colour appears here and there in the dresses, the picture exhibits a Titianesque beauty and depth. The tree-trunks are elaborately rounded in their woody strength. The foliage, both on the trees and trailing about the foreground, is of great delicacy and truth. Far away in the left hand corner, inscribed upon a piece of moulding like a gravestone, is the painter's name and the date of his work, 1565.

On turning our eyes to the ceiling a great change is observed. Contrasted with the deep hues of the 'Crucifixion,' everything here is light and brilliant in hue. In the centre oval St. Rocco is welcomed in Heaven; ministering angels cluster about him bathed in rosy light, the heavens are blue, and St. Rocco is attired in brilliant apparel. The extreme freshness of this picture is perhaps due in part to the fact that it was not quite finished when put in its place. For this is the famous trial sketch. There is a saying of Paul Veronese recorded (it will be remembered that Paul was a competitor with Tintoret on this occasion), to the effect that, "It is a misfortune that Tintoret essayed the manner of so many masters." It

was indeed a misfortune for his brethren in art, though far from being so for the general cause of art. In this ceiling it is clear that he has endeavoured, and succeeded in his endeavour, to rival the bright colours and graceful deliberate forms of Paul Veronese; perhaps partly to show the brethren that they had not lost anything through his own independent feat. The figure of St. Rocco in the oval centre-piece exhibits a similar type of form, dress, and colour to the figure of Alexander in the Veronese of our National Gallery—'The Family of Darius before Alexander.' The remarkable figures in the lower part of the 'St. Rocco' picture represent effigies of the other chief scuolas of Venice: The Carità, St. Giovanni Evangelista, the Misericordia, San Marco, and San Teodoro.

The remaining pictures on the ceiling, chiefly representing children and maidens with children, are particularly remarkable as showing how very high was Tintoret's conception of simple beauty, and how great was his power to realize the subtlety of Greek feeling when he chose. This ceiling gives us one more fresh view of Tintoret.

After thus completing a study of this unique series of paintings, there still remains for us the church of St. Rocco, closely adjacent. Here, of course, the pictures are mostly restored for the glory of God. The most important Tintoret is 'Christ curing the Paralytic.' Perhaps there will be in the memory of readers the fine study in oil for this picture that occupied the central place in the Old Masters' Exhibition at the Royal Academy, 1878-9—a picture in the possession of Earl Brownlow. In the same exhibition, a study for the 'Last Judgment' of Sta. Maria dell' Orto was also exhibited, lent by Mr. Heseltine.

This elaborate drawing was completed to a very high degree in pen and Indian ink, while the lights were brightened by white. Neither Titian nor Tintoret, as a rule, made small and elaborate studies for the whole arrangement of their works. At any rate if such was occasionally their practice, in common with the other Italian schools, the Venetians made a habit of destroying them when the painting was complete. But this 'Last Judgment' of Tintoret was the great effort of his early life, and would be likely to be associated with many laborious and incipient designs.

CHAPTER VI.

THE PALACE OF THE DOGES.

THE paintings of Tintoret in the Doges' Palace are, with a few pre-eminent exceptions, destroyed by restoration.

The present Doges' Palace was commenced in the middle of the fourteenth century, and was not completed until nearly a hundred years later, about thirty years before the birth of Titian.

The façade of this building, which was the pride of the city, met the eyes of the Venetians as they came home to Venice from all parts of Europe, as merchants or warriors. For the development of the firm and graceful style of the Venetian Gothic on a great scale, this building stands alone. Its internal decoration was entrusted to the first masters of Venice only. To be employed in the Ducal Palace was the ultimate ambition first of Bellini and Carpaccio, then of Titian and Giorgione, and afterwards of Tintoretto and Veronèse. Until the year 1574, the collection of pictures remained intact, and formed the central monument of the Venetian school, comprising works of every master of importance. But on May 11, 1574, a fire broke out, and destroyed four of the Halls, viz., the Sala dell' Atrio Quadrato, del Collegio, del Anti Collegio, and

the Sala del Senato. Among the pictures then destroyed were some of Titian's masterpieces, including one of the 'Doge Gritti praying to the Virgin,' which Tintoret afterwards replaced from memory. But a graver misfortune still happened on December 20, 1577, when another fire destroyed the Hall of the Great Council and the Sala del Scrutinio (Voting-Hall). Titian, however, did not survive to witness this second destruction of his works, having been carried off by the plague in the preceding year.

Tintoretto commenced his labours in the Ducal Palace probably in the year 1560, an eventful year in his life, the date of the birth of Marietta, and of the commencement of his work at the Scuola of St. Rocco. There can be little doubt that Titian had had his share in the rejection of Tintoret's assistance hitherto.

The first still-existing document, says Dr. Janitschek, which records Tintoret's work in the Doges' Palace is dated December 23, 1560. It is a receipt for the payment of twenty-five ducats which were paid to Tintoret for a portrait of the new Doge Girolamo Priuli.

This document shows that Tintoretto must by this time have acquired a reputation for portrait painting; as until now Titian himself had painted the portraits of the doges. In 1561 the Commissioners of the Ducal Palace resolved to commence the decoration of the walls and ceiling of the new Library. Titian was entrusted with the task of distributing the work amongst the younger painters, and in his selection of course passed over Tintoretto. But this judgment was manifestly an unfair one. In opposition to Titian's decision, a figure of Diogenes was entrusted to Tintoret. It is possible that Tintoret had used his in-

DIOGENES. *From the picture by Tintoretto, in the Library at St. Mark, Ven*

fluence with the doge, whose portrait he had painted, to obtain this end. Again we find Tintoret exerting his strength to show his mettle, in defiance of the prejudice of Titian. The 'Diogenes' is remarkable for its excellence, and its colour is full of dignity and power.

This work raised Tintoret in the estimation of the members of the Great Council. He was next invited to enter into competition with Veronese and Marco Vecelli, the son of Tiziano, for the decoration of three still empty spaces in the Hall of the Great Council. This task was the ambition of a Venetian painter's life, and Tintoretto put forth all his energy. In the end he carried off the palm of victory.

Guariento of Padua had painted in 1365 a 'Paradise' at one end of the Hall. Later on, Gentile da Fabriano took up his abode in Venice, and devoted himself to painting the Great Hall. Under his influence the native school was developing; and the family of Vivarini, of the Bellini, Carpaccio, and lastly Titian, were in turn employed in completing the representative collection of the Venetian school. To this collection Tintoret first added the 'Excommunication of Frederick I. by Pope Alexander III.,' a picture which received the praises of Vasari, who was not a warm admirer of Tintoret. Soon after that picture was completed he was engaged upon a 'Last Judgment,' in the Sala del Scrutinio. On November 6, 1571, a proposal was made by the Council of the Ten that a recent victory gained over the Turks at Lepanto should be commemorated by a painting in the Ducal Palace. This work was to be entrusted to the national painter Tiziano, with the help of Salviati. Tintoretto, however, moved heaven and earth to get the resolve altered, on account

of Titian's great age. It is not very probable also that Titian desired the commission. Tintoret made petition to the Senate both in person and in writing. He declared to the Senate how painful it had been to him that he had not been able to shed his blood in the service of his country, and that they should at least allow him the gratification of devoting his whole strength to the memorial picture. And as a finishing touch he declared that he would not demand any recompense for his labour beyond the cost of his materials.

Under these circumstances he succeeded in obtaining the commission. In a document of March 9, 1573, the picture is mentioned as finished. We now find Tintoret applying to the Senate for the office of a broker's patent in the Fondaco de' Tedeschi (German Trading House), which was usually bestowed upon painters who had done good service to the State. He promised if this was given him to devote henceforth his services to the State. But it seems this petition was as yet unavailing. He next puts it to the generosity of the State, whether a work which was worth 300 ducats was adequately recompensed by the sum of 200 ducats, which he had, it seems, received. Surely they would not allow a poor father of a family to make such sacrifices, said he.

This petition could not be resisted. In a meeting of the Council of the Ten, on September 27, 1574, they resolved to grant to Tintoret, in acknowledgment of his services past and to come, the reversion to the first broker's patent that should become vacant, with the power of leaving it to a son or a relation. Thus Tintoretto had now attained all the honours which for many years had been associated with the first masters in Venice.

In 1574, as we have said, the fire broke out; and destroyed four of the halls: the great Council Hall escaping this time. But in 1577 all these works of Tintoret, together with the whole series in the Great Hall, were totally destroyed.

Titian had passed away, the year before this event. On Veronese and Tintoret principally rested the great labour of creating for the Ducal Palace memorials of the Venetian school that should be worthy of its old renown.

These two painters, with many others, set hard to work upon the new walls and ceilings; Veronese devoting himself chiefly to ceiling-painting, and Tintoret to the paintings for the walls. It is the series of works executed at this period that has suffered so fatally at the hands of the restorers. So complete is their destruction, for any art purpose (it should not be urged that the general effect remains, for such remains in a good copy, which nevertheless is valueless as to its art; but of course they preserve certain elements of interest), that a careful enumeration of the different subjects will not occupy our attention here. The restorers have forcibly obliterated the dextrous and fairy-like work of Veronese, and the deeper mystery of Tintoret, so that the majority of these works are not to be looked upon as representing their genius. The following are the more important of Tintoret's contributions to this once magnificent series.

In the new Sala del Scrutinio Tintoret painted another battle-piece, the 'Taking of Zara from the Hungarians in 1346;' a scene of violence and bloodshed amid a hurricane of missiles. In the Hall of the Senate was accomplished some of Tintoret's most thoughtful work—for example, the 'Descent from the Cross' and the 'Virgin Mary, with

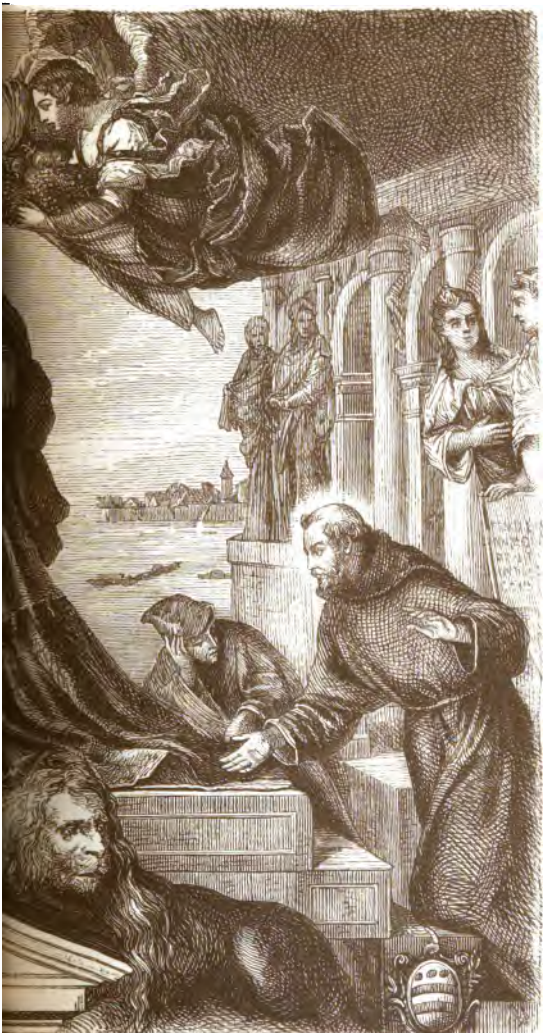
Doge Pietro Loredano praying for help for Venice,' on the walls. In the middle compartment of the ceiling, is a once scarcely-to-be-equalled poetic creation, 'Venice, Queen of the Sea;' now ruined for the lover of art.

In the hall of the College he painted a reproduction from memory of Titian's picture of the 'Doge Andrea Gritti praying to the Virgin Mary,' which had been destroyed in the fire of 1574. In the same hall is the 'Betrothal of St. Catherine to the Redeemer,' whose general arrangement will be recalled by the accompanying cut. His two remaining works in this hall represent the 'Doge Mocenigo the First adoring the Redeemer,' and the 'Doge Nicolas da Ponte before the Virgin.' These works are rather less repainted than the majority of Tintoret's works in the Ducal Palace. In the Sala degli Stucchi (of the Stuccoes) will be found a portrait of Henry III., King of France. An interesting episode is related by Ridolfi in connection with this picture. In 1574 Henry, King of Poland, passed through Venice on his way to assume the crown of France. The magnificent city on the sea resolved to give him a royal reception. A triumphal arch was erected on the shores of Lido (an island which lies to the north-east of Venice, and helps to shield her from the Adriatic), where he would set his foot on Venetian land. Tintoretto and Paul Veronese, two of the first painters in Venice, were sent across to decorate the arch with monochrome paintings. Tintoretto, however, had formed his own plans. He had made up his mind to obtain a sketch of the king, which he could enlarge when he reached home, and so create an oil-portrait of King Henry.

Leaving Paul Veronese—who seems often to have good-naturedly endured the whims of his impetuous friend—to

THE BETROTHAL OF

From the picture by Tintoretto, in the Hall



RINE.

e, Ducal Palace, Venice.

complete the greater part of the monochrome work, Tintoret, glad to get away, assumed the dress of an equerry to the doge, so as to pass unnoticed by King Henry, and entered the doge's galley (called the Bucentaure), which was setting out to meet the king.

This proceeding on the part of one of the leading painters in Venice seems a remarkable one; but it may be that there was some plan afoot to present the king with a specimen of Venetian art, at this time renowned throughout Europe. Certain it is that Tintoret made his sketch, and afterwards enlarged it to an oil-painting; which met with great approval from King Henry. He gave the painter sittings, and finally presented the picture to Doge Mocenigo. It is now, as we have said, in the Sala degli Stucchi of the Ducal Palace.

In the small Sala dell' Anti-Collegio four pictures by Tintoret may be seen in undimmed freshness and lustre. It has been said that these pictures, the 'Bacchus and Ariadne,' the 'Three Graces,' 'Pallas and Mars,' and the 'Forge of Vulcan,' date from the period of the painter's youth. But a document dated July 26, 1578, still remains, which states that Paul Veronese and Palma Giovane (the "younger") were consulted as to whether the price asked by Tintoret for these works was one commensurate with their worth. The price demanded amounted to fifty ducats each, besides seventeen ducats, one lira, sixteen soldi, for materials; and was declared to be a price corresponding to the value of the pictures.

The forms of the first three pictures are remarkable for their serenity and purity. The vesture is brilliant and harmonious; a play of light floods the proportions of the figures, giving rise to the most graceful *nuances* of shade

and expression; the foliage is delicate and rich, the skies brilliant and far away, and the general tone of the pictures wrought with a Greek ardour and strength of feeling. These well-known pictures have hitherto escaped the destroyer's touch.

In the Anti-Chiesetta (Ante-Chapel) remain two pictures by Tintoretto that are not materially injured by restoration. They are little noticed generally; indeed, perhaps for that reason they have been allowed to retain some of their old qualities. One of them, 'St. George and the Princess,' is a very fine specimen of the master. The dark armoured figure of St. George, with the stern and invincible face, is raising his steel-clad arms in playful astonishment at the Princess, who has seated herself on the prostrate dragon, and pretends to ride him. She has tied a blue ribbon to a scaly protuberance of his head, and this serves for her rein. Another saint (perhaps St. Augustine) looks down at her, as if to keep up the staid character of the proceedings. The figure of St. George is very grand and quite untouched. That of the Princess is somewhat restored. Opposite to this picture is a companion canvas of 'St. Jerome and St. Andrew.'

In both these pictures the student of art will perceive the presence of that chord of sombre grey grandeur that was the basis of Velazquez's work. It seems at least probable that these two pictures may have been especially studied by Velazquez; at any rate, both in Ribera and Velazquez the influence of Tintoretto's art, though seldom acknowledged by biographers, is perfectly apparent.

We have lastly to consider the works of Tintoret in the Sala del Maggiore Consiglio. They consist of nine large compositions, on the walls and ceiling, chiefly of battle-

pieces; but so much embellished with the work of a later date as to be nearly valueless. But extending over the entire wall above the door at which we have entered, is displayed that work which has defied the efforts of all the restorers as if they were gnat-bites, causing their sickly overcasts to appear as patches of fen-mist over the swerving circles of the famous 'Paradise.' After reading in his guide-book that the picture "contains a perplexing multitude of figures," the spectator may not be unprepared for a feeling of disappointment, when for the first time this involved and sombre assemblage, partly of black tones deep as velvet, and partly involved in a luminous crimson gloom, meets his gaze, so full of anticipation. But to this work, as to a great Symphony, which also contains "a perplexing multitude of notes," must be given patient attention and many a peaceful visit.

Unfortunately the accomplished French critic, M. Charles Blanc, has failed to derive from this picture the impression which its power implants in the beholder. We will give M. Blanc's criticism.

It will be observed that his second sentence begins with the admission that he must not pass over in silence this work—which, seeing that it is Tintoret's masterpiece, and one of the leading pictures in the world, was hardly to be expected. We are reminded of a well-known English critic's remark in his "Life of Turner," to the effect that Turner was in every way below the standing of a gentleman; but "at the same time we cannot forget that he was endowed with that gift of his in art."

A bewildering desire to speak moderately does not often result from respect for the feelings of others; but from a consciousness, we think, that the writer possesses

a very large grasp of his subject (which may or may not be the case), leading him to perceive how much better Tintoret and Turner might have been made than they were made.

"Pour dire tous les travaux de plus fécond des peintres vénitiens, l'espace nous manque, et peut-être la patience du lecteur nous manquerait-elle aussi. Mais nous ne pouvons passer sous silence une des plus étonnantes machines de cet artiste inépuisable; c'est la *Gloire du Paradis*, qui occupe dans l'immense Salle du Grand-Collége, au palais ducal, le seul des quatres murs qui ne soit pas percé de fenêtres, le côté où trônait le doge. Si les ombres n'en étaient pas devenues si épaisses, une telle peinture, avons-nous dit dans les *Notes au Crayon* aurait quelque chose de sublime (poor Tintoret!); mais ce ciel sans transparence, dont les lumières mêmes sont d'une couleur basanée et cuite, a plutôt l'air d'un érèbe éclairé que d'un paradis—" and so on.

But the judicious reader who goes to the Ducal Palace early in the day with a good opera-glass, may perhaps form a somewhat different idea of the picture. In the first place he finds that the gloomy shadows are deepened into black on account of the inextinguishable radiance that proceeds from Christ and the Madonna. Then, again, the only great resource by which the painter can impart to his poor pigments, at least on so great a scale—the work is seventy-four feet long and thirty feet high—some degree of the preciousness of real light, is by the isolation of brilliant points amid the surrounding shade. In addition, this picture was intended for an impressive counterpart of the other great pictures in the hall. The force and depth and fire of Tintoret's utmost power were needed here; and also they were equal to the demand. He produced for us a

work which is without a fellow in the world. Let us not give our sympathy to a criticism that we are obliged to affirm, in this instance at least, to be an unworthy one. It is well to be fortified against a large amount of this kind of criticism: critical creative art of the nineteenth century though it be. On the other hand, there is that branch of criticism which does not seek to establish itself as an end; but rather as a means of helping to explain the meaning of the creative artist. This branch recognizes the vital truth that the creative artist knows what his work ought to be better than the keenest critic; though, of course, we do not mean that this atones for work left wilfully imperfect. And in addition, along with the artist, the critic is absolutely aware of the tremendous sacrifice that must be made in transferring the original idea into even its highest embodiment in plastic art.

The finest criticism of Tintoret's 'Paradise' occurs in Mr. Ruskin's pamphlet, "The Relation of Michelangelo to Tintoret," a pamphlet in which Michelangelo is dealt with in a manner to which he is rightly unaccustomed—suggestive as are the critical strictures passed upon him. The main lines of Mr. Ruskin's analysis of the 'Paradise' are as follow. In the centre is Christ leaning on the globe of the earth. "He is crowned with a glory as of the sun, and all the picture is lighted by that glory, descending through circle beneath circle of cloud, and of flying or throned spirits." The Madonna kneels to Christ. The three archangels, meeting from three sides, fly towards Christ. Far up on the right will be seen by help of a glass the words "Throni" and "Principatus," carefully written above the circles of those who have administered justly the high places they had held on earth. These follow the Archangel

Michael. Beneath the principalities are the four great teachers—St. Ambrose, St. Jerome, St. Gregory, and St. Augustine; while "behind Augustine stands his mother, watching him her chief joy in Paradise."

A careful study of her gentle bowed head will be sufficient answer to hasty critics of Tintoret. Of all the paintings in Venice with which we are acquainted, not one exceeds that head for placid beauty. But throughout the picture will be found other heads of almost equal beauty; for instance, the head far down to the left—perhaps poor Marietta—and the head of Eve. They form indeed integral parts of a composition such as few other painters have accomplished; but of course this fact does not detract from the single figures, which had they been painted alone, would have been lauded for every kind of sentiment. Under the thrones appear the Apostles, St. Paul separated from the rest.

On the other side of the picture the Archangel Gabriel flies towards the Madonna carrying the Annunciation lily. Around, above, and following Gabriel are seen the troops of angels, inscribed "Serafini" and "Cherubini." Under them appear the Hebrew kings and prophets, and a few of the saints—David with his psaltery, Solomon, Isaiah, and Amos. To the left of David is Moses, behind him Abraham embracing Isaac, and near him St. Agnes. "In front nearer, dark and colossal, stands the glorious figure of Santa Giustina of Padua; then a little subordinate to her, St. Catherine, and far on the left, and high, St. Barbara leaning on her tower." To descend for a moment to earthly matters, it will be noticed in this figure of St. Barbara that Tintoret has introduced memorials of the early master of his school, Giorgio Barbarella, whose work would have formed the devoted objects of his early study. This figure is

not only Giorgionesque in hue, and of the same full rounded type as Giorgione's female figures, but rests on her tower in a favourite Giorgionesque attitude, much the same as in a figure in the Giorgione Idyl in the Louvre, leaning over the well with the glass vase in her hand.

To return to the analysis. In the front flies the Archangel Raphael, beneath him the Evangelists, on the left Noah, on the right Adam and Eve. The key-note of this great picture, like the last and most touching theme in a great piece of music, is the angel of the sea rising swiftly in the centre of the picture, praying for the safety of Venice. "Mary Magdalene is on the right, behind St. Monica, and lowest of all, Rachel among the angels of her children, gathered now again to her for ever. I have no hesitation," continues the same author, "in asserting this picture to be by far the most precious work of art of any kind whatsoever, now existing in the world; and it is, I believe, on the edge of final destruction; for it is said that the angle of the great council-chamber is soon to be rebuilt; and that process will involve the destruction of the picture by removal, and far more by repainting." The picture still remains in great part free from destruction, but for how long it will remain so in our enlightened age no one dare say.

This masterpiece was begun in the year 1588, when Tintoretto was seventy years old. If the usually assigned date of the painter's birth be accepted, he would be seventy-six years of age at the commencement of this work. Now, notwithstanding the great vitality exhibited by the Venetian painters—such as Giovanni Bellini and Titian—in extreme old age, we cannot believe that the colossal work was undertaken in the painter's seventy-sixth year.

This is one of the many reasons which induce us to accept the date of 1518 as the more probable year of his birth.

The following is the interesting account handed down to us by Ridolfi in the "Maraviglie dell' Arte"[1] of the particulars connected with the painting of the 'Paradise.'

"But let us approach the goal of the labours of this great author, for it would be impossible to refer to all the works painted by him; so we will briefly speak of the masterpiece that he executed in the Hall of the Great Council, a work which sealed the glorious sequel of his labours, the 'Paradise.' The Senate having determined that besides the reproduction of the historical pictures in that hall, the 'Paradise' by Guariento, which existed previous to the fire, should be repainted, a considerable time elapsed before the judges could decide about the painter who was to do the work; for the opinions were very various on account of the great number of trial-designs that had been sent in, and the different interests involved in the selection.

"At length the majority decided to entrust Paul Veronese and Francesco Bassano with the work. But their styles being very different, neither of them had set to work, when in 1588 the death of Paul Veronese occurred; so that it was necessary to hold a new election. There was again a great competition, but the work was entrusted to Tintoretto, who had indeed left no method untried by which he might obtain it. Thus, sometimes in conversation with the Senators, he used to say that he prayed to the Lord to entrust him with the painting in this life, so that he might assuredly enter Paradise after death. But his friends facilitated his acquisition of the commission by

[1] Padua ed. 1837.

representing that there was now no other painter who could come up to the mark.

"He composed more than one design for the picture; one of them is preserved at Verona by the Counts Bevilacqua (this is now in the Louvre), where he had arranged the souls of the blessed in several circles.[1] At length having made up his mind as to the arrangement of the picture, although indeed he frequently altered the work as it progressed (for he who abounds with invention can hardly ever remain satisfied with his first realizations), he began to work on the canvas 30 feet high and about 74 feet long; having stretched the greater part of it in the old Scuola of the Misericordia (it was near Tintoret's house), that place allowing the presence of work on so extended a scale. There the good old man set himself steadily to work out his project, and never spared any trouble in rubbing out and repainting the parts which did not please him; studying from nature those portions which demanded it, namely, the costumes of the saints who belonged to religious orders, and some of the countenances of the virgins among the blessed. . . . .

"When the general arrangement was completed on the canvas and brought to some completion, he took it to the council hall in order to see its general effect. He then set himself to finish it in its place. But as he was loaded with years, he found the fatigue caused by climbing up and down ladders so often, too great for his strength. His son Domenico was therefore of great help to him in painting the embroideries of the drapery, &c. . . . .

[1] Another study finely preserved and showing the same arrangement as the picture, is said to be in the possession of the family of Mocenigo, at Venice.

"When so grand a conception of Paradise was unveiled everybody thought that heavenly happiness had indeed been disclosed to the sight of mortals, ... the painter was therefore unanimously praised on every side.'

"Tintoretto's friends rivalled each other in congratulating him upon his work, as a marvel such as would not be seen again in this world; and his fellow painters being overwhelmed with wonder, unreservedly commended his great ability. Even the senators greeted him, and embraced him affectionately, for he had brought to completion a labour which gave entire satisfaction to the whole city. . . . .

"As the gentlemen upon whom devolved the task of paying for the work, asked him to name a fitting recompense, which they would abide by, he replied that he left the matter to them. They awarded him a liberal recompense, which, however, it is said he did not accept in its entirety, and was contented with much less, wishing to purchase their affection; and thus he acquired the admiration of the officers of state, as well as the respect of the different painters, who had estimated that the work was worth a very large sum indeed."

While at work on this picture Tintoretto received a visit from some church dignitaries and senators; and even at this period of his life the old subject of his abandonment of the traditions of Titian's method was broached again. If once some such theory as this is set floating about a painter, which is easily apprehensible by the general public, that individual, without knowing precisely what the report is, receives indications at every moment of his life (respect being paid to his feelings only occasionally), so that a concentrated fire is kept up at him, each of his critics thinking that he is possessed of an original homiletic

version, which will be salutary to the object of criticism. Thus poor Tintoretto, in his old age and at work upon a picture that stands unique in the world, was asked by these dignitaries how it was that Bellini and Titian had spent so much care in finishing their work, yet he (Tintoretto) treated his work in so vigorous, not to say high-handed a manner. Tintoret restraining his feelings, politely replied, "Those older painters had not so many people to bother them as I have." After this he received fewer visits at his work than hitherto.

But we have now arrived at the last years on earth of Tintoretto. After the completion of the 'Paradise,' he rested altogether from his work for some time. At this period he was often seen walking in Sta Maria dell' Orto, in conversation with the fathers on theological themes. But he had not entirely relinquished his brush. He painted at his country seat at Carpanedo a panel for the Brotherhood of the Merchants; and also pictures for the churches of St. Catherine and St. Margaret. He had also resolved to accomplish a series of drawings, as embodiments of his inventive power, which asserted itself powerfully still in the worn-out old man. This series, in a method not habitual to the Venetians, would have been deeply interesting; unfortunately it was never carried out.

In the year 1590 he had lost his daughter Marietta. This bereavement doubtless accelerated his own end. The labours of his life also—during the busy period when he was struggling against adversity and ridicule to obtain even a secondary position; and afterwards the expenditure of his energy upon work after work, each opening a new wealth of design and poetry, each also demanding great physical energy on account of its magnitude—had

worn out the aged painter. He was attacked by a complaint of the stomach which prevented him from taking food or obtaining sleep during the fortnight before his death. Ridolfi tells us that he entrusted his unblemished honour to the care of his sons Domenico and Marco; that he asked them to leave him unburied during a space of three days, "and then, on the 31st May, 1594, his soul with a short sigh escaped from earth to heaven."

A very large number of painters and friends, to whom he had been dear, followed him to his grave in Sta. Maria dell' Orto. There he was laid in his last resting-place, as surely might have been hoped, in the tomb of the Vescovi, in the centre of the church beneath the choir.

When the church was rejuvenated in 1866, and its historic monuments practically cast to the winds, the grave of Tintoret was moved to the chapel on the right of the choir. The people of Venice have there erected to his memory a neat tablet, somewhat similar, though of rather more tasteful character, to the tablets with which we are familiar in England. The custodian of the church informed the writer that the remains of nine persons were found in the tomb, Marco Vescovi and his wife, Marietta Tintoret, the great Tintoretto and Faustina, Domenico and three children. The old gravestone which formerly covered Tintoretto may be seen in the chapel to the right of his grave. We must trust that he will be permitted to rest quietly at last.

CHAPTER VII.

A FEW CONCLUDING THOUGHTS.

THE calm light and brilliance of a very early summer morning waken the memories of some place associated with times that are long since passed; the concert of the birds fills our ears, each trying to sing or chirrup more cheerfully than its fellow; and then as the sun begins to rise, the long shafts of light lighten gently in fairy brilliance the sward that is sprinkled with myriads of dewy points, some concentrated into drops of flashing violet, others clinging in wavering festoons of minutest pearls: then gradually the charm melts as day advances: a cart passes; the charm is gone; daylight, like real life, banishes the things to which we are attached, and this clear morning vision resolves itself into inner hope for such a time someday again.

Now a train of ideas similar to this, which may stand for a meagre instance in a specific direction, would form the basis of the influence of a creation in great landscape art. The widely extending value of the work of the masters of painting rests primarily upon the impress in their work of feeling, possessing the power of awakening in us emotion similar in its keenness to that transmitted from a natural scene. How this is accomplished by the

painter;—all questions either of technical or abstractly critical import belong of course to a very distinct, and, except to the painter himself, far subsidiary field to that of real appreciation of art.

The compositions depicted in painting may be said to vary from an accurate recapitulation of the impression of the scene as it is received or originated by sensations of the mind, to the exponents of living depths of feeling which are only marred by any touch of words. But the work of the Masters of painting owes its origin to this inner fount of life. Rather, in its radiance their works announce the arrival of the painter at the position whence he can see the picture-plan of his deepest thought partially thrown upon the screen of his canvas, mirrored there, and awaiting, according to the limits of his skill, varying adjustments of dexterous polish and rhythm.

In Venetian art the harmonies were so controlled as to embody the scales of colour in their full-toned reality. Classically constructed melodies of line for primary method and scope of the design, found devotees at Florence, Milan, Rome, and elsewhere; but never much attracted the Venetians. It has been customary to consider the Venetian tones to be tuned to the requirements of an ideal depth of tint alone; but in reality even Titian's emblazonry becomes grey and retiring compared with the actual glow in natural imagery. The real power of colour in art has new fields before it still. But in echoing with enthusiasm the familiar admiration of Venetian colour, care may be taken to perceive that the drawing and modelling in Venetian work is not below the requirements of these impressive schemes of melodious tone. Few conditions of inventive arrangements of line as primary ob-

jects of depiction were attained at Venice, in the direction either of Mantegna or Raphael. But the modelling in Titian's 'Bacchus and Ariadne' and 'Assumption,' and 'Laura de' Dianti,' fulfil some of the fine conditions of Greek sculptural design. In Tintoret's work the arranged harmony of form is nobly shown. Tintoretto, above most of his school, fulfilled Da Vinci's decision, that a true painting is one whose forms are such as appear to be solidly rounded.

When the work of the masters is under consideration, it is difficult to avoid an undue influence upon our judgments of traditional critical atmospheres, that have each gradually encircled round a single name. But it is surely most important for the cause of art, and for a real enjoyment of it, that the genuine inner life of the painter should be sought for under the varying and necessarily conventional technics of his art. One of the first conditions for a profound impression from art seems to be the recollection that in order to appreciate a beautiful painting, a chord must exist in the mind within, upon which the harmony of that painting shall impinge and sound. And simply because the painting does not find its response in oneself, is not of course a sign that the fault rests with the painting. There are those to whom the life and glow of Venetian colour appeal with a vigour that renders pale the impression received from Tuscan or Florentine work. But if we allow ourselves here to introduce the words "right and wrong," and apply them to the different theoretic methods, we surely fall into error. Some feel that no real sublimity reaches the height of the cold pure cloisters in evening light at vespers; some are lifted to a greater height by a fugue of Bach. One mind compre-

hends a variety of the different qualities that are sensitive to the harmonies, but its own "highest" does not afford in itself a warrant for attacking the allied spiritual powers that shed their influences more vividly upon other minds. If then we feel inclined to depreciate a picture because it is not Venetian in colour, or music because it is not tinged with the spirit of Wagner or Beethoven, it may be well to recollect that possibly there falls upon us a vision and a cadence of lovely sound unnoted.

The individual works of a master were the result of an untiring energy to attain certain consummations of mental embodiment, which seemed the most worth striving for of those within his reach. The nearer he approached a realization of his conceptions, the more pronounced and definite often became his consistent individuality of workmanship. When the first pass was fairly traversed to an embodied vision of the intuitional abode, the prospect before him extended to a vast glory, and life shrank before the task he must fulfil; and the discovered pass became his familiar and usual road.

But in addition to the final individual conditions that determined the manner of each master, there existed many more which press their claim upon our remembrance, advising a self-surrender of fixed feeling, and a wide toleration of judgment in the presence of a great work of art. The conditions of the painter's outward life were often extremely important in moulding the manner of his work. One possessed a chance of laying steadily the foundations of his work through the dawn of life, while another had to toil for daily bread during that period. There is, it is needless to add, indeed another side to the whole question, and an array of pseudo-art which is un-

questionably false. Nevertheless, a just and charitable insight will certainly reveal the fact, trite though it sound, that the impressiveness of art appeals through an infinitely varied guise. We do not allow our powers of discernment, before the paintings of Da Vinci or Raphael, to be clouded by the recollection that Jan Steen was "realistic," Rembrandt "naturalistic," Titian honestly human, Perugino divine; for if we do so, we refuse to face the truth that we possess within us, to put the matter in its rosiest light, a dim analogy to the reason why Raphael was not Rembrandt, namely, our mind comprehends the style and claims of one painter alone.

To approach the great works with patient ingenuousness; not to expect or desire to be able "to tell a Michelangelo" when we see it; to refuse to be interested chiefly in the marked insignia of individual work, apparent to the barest intellect; to accept as elevated if well known and necessary conditions, the different "manners," the rhythm of Lionardo, the flowing grace of Raphael, the noble moulding of Titian bathed in its melodious light, just as we accept the hexameters of Virgil, or the blank verse of Shakespeare; to observe when Bellini or Bonifazio has wrought lovingly the poetry of a flower or an evening garden; to remember that when we last saw our friend the parting look was seen in the shade of the porch, and would not be bettered in our remembrance by its effect being either Rembrandtic or in startling mid-day cream-like and carnation tones; to remember again, before a work radiant with the glow and glory of day, to let no doctrinaire sigh escape for some quiet Venetian depth—some of these recollections, conceived in no didactic spirit, may help us to do justice to the particular creating

spirit of each painter. "Only so far as the public may be penetrated with a critical spirit, and may have lost the ingenuousness of purely human perception, need the artist feel uneasy:"[1] the "critical spirit" being applied to an abstract appraising in art, and not to a sincere exercise of judgment and experience. The traditional estimations which have founded themselves upon the styles of different masters, have indeed not unfrequently expanded into burlesques. It may be that the once unwearied spirit of the creator of a picture which has been lectured about in every quarter of the globe, would rejoice to find people dwelling upon the qualities which he bent himself upon portraying so long ago. The works of the Italian masters were painted to fill the general mind with enjoyment, and peace and enlightenment. Art was the common source of refinement and elevation, just as were, in a higher degree, those special religious services of which it formed a part.

The feelings of the fairness of a landscape, whose influences have formed part of the daily dramas of the lives of ages, reveal themselves to the creative painter deepened into the power which moulds the wild melody and poetic glow of such work as Turner's; or to the musician in the piercing tones of Glück or Beethoven. And for all of us, after thinking of the ranks and array of those who are gone before; after reading at quiet spaces the great histories and epics, the mind is tuned to respond to the harmony of creative art. The subsidiary actual life of ours with the apparently insufficient or sad present phenomena then drop away; and in presence of great art we seem alone with the inner stillness that has passed unshaken through

[1] R. Wagner.

the great strife, and has given us what perceptions we possess of it.

In the fields of painting there remains the large scope of quiet portraiture of life as seen around us. When replete with simplicity these pictures follow nature high among the tender images of her consummate glories of cloud and sea.

But when—

> "The clouds are broken in the sky,
> And thro' the mountain-walls
> A rolling organ harmony
> Swells up, and shakes, and falls—"
>
> TENNYSON.

we are with Beethoven and Tintoretto.

Now the creative harmonies sound through the inner deep; and if they often recede far, yet the shimmer on the distant sands is the sea; and the sea-echoes sing *art is wide.*

NOTES.

Note 1.

Dr. Hubert Janitschek, who has made very careful and accurate researches connected with the life of Tintoretto, says, with respect to the date of his birth, that the statement of Ridolfi, assigning 1512 as that date, is erroneous. Unfortunately the date has passed into all lesser biographies and catalogues. Zabeo had indeed published in his "Elogio" the record of death preserved at he Church of St. Marcilian in the following terms:—

"31 May, 1594. Died Messer Jacomo Robusti, called Tintoretto, aged 75 years 8 months; having been sick of fever for a fortnight. San Marcilian."

But Zabeo contended, for Ridolfi's sake, that this statement was not authentic. However, a full confirmation of the document has been found in the Registry of Deaths of the Board of Health (*Necrologio dei Proveditori alla Sanità*, N. 31, 1593-94; 1825. *R. Arch. Gen. dei Frari*), where the following entry occurs:—

"Adì 31. Majo 1594. El magnifico Messer Jacomo di Robusti detto il Tentoretto de anni 75 da febre giorni 15. S. Marcilian."

The matter can hardly be said to be absolutely decided. It is obvious that one of these statements may have been copied from the other; but Dr. Janitschek's contention has every argument in its favour, in connection with the probable dates of production of the different works. There

is also a letter of Aretino's to Tintoretto, dated 1545, addressing him, "Mio figliuolo," and making other reference to his extreme youth.

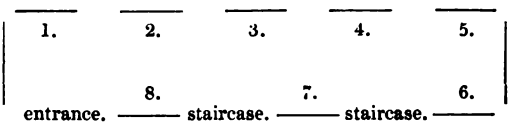
Note 2.

A testimony of the dexterity of Tintoret is seen in a document in the possession of Messrs. Guggenheim at Venice, which is an agreement on the part of Tintoret to finish within two months two historical pictures of twenty figures each, and seven portraits.

A LIST OF SOME OF THE MOST IMPORTANT WORKS OF TINTORETTO.

Scuola of San Rocco. VENICE.

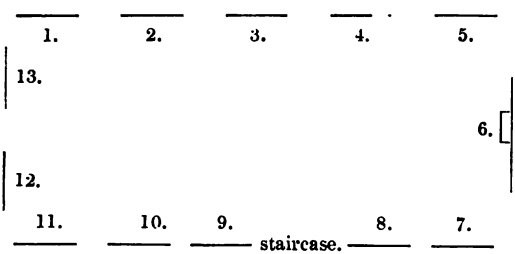
Round the walls of the lower room :—



1. Annunciation.
2. Adoration of Magi.
3. Flight into Egypt.
4. Massacre of Innocents.
5. Mary Magdalene.
6. Mary in Egypt.
7. Presentation of Jesus.
8. Assumption of the Virgin.

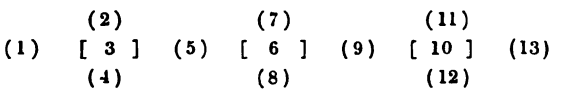
On the staircase—the Visitation of Mary to Elisabeth—this picture being opposite to Titian's Annunciation.

Round the walls of the upper room :—



1. Adoration of the Shepherds.
2. Baptism of Christ.
3. Resurrection.
4. Gethsemane—The Agony.
5. Last Supper.
6. Altar-piece, St. Rocco in Heaven.
7. Miracle of the Loaves and Fishes.
8. Raising of Lazarus.
9. Ascension.
10. Pool of Bethesda.
11. Temptation in the Wilderness.
12. St. Rocco. 13. St. Sebastian.

VENICE. On the ceiling of the upper room :—



1. Adam and Eve.
2. Elijah.
3. Moses striking the Rock.
4. Joshua.
5. Jonah.
6. Plague of Serpents.
7. Ezekiel's Vision.
8. Jacob's Dream.
9. Sacrifice of Isaac.
10. Fall of Manna.
11. Elijah and the Angel.
12. Elisha feeding the People.
13. Paschal Feast.

In the Sala dell' Albergo.

The Crucifixion.
The Reception of St. Rocco into Heaven.
And various beautiful ideal figures.

IN THE DUCAL PALACE. *Sala del Maggiore Consiglio.*

On the walls. The Paradise.
The Ambassadors appearing before the Emperor Frederick I. at Pavia.
Naval Battle of Salvore, and Capture of Otho.
Capture of Zara.
The Conquest of Constantinople.
The second Conquest of Constantinople.
On ceiling. Capture of Riva on the Lago di Garda from the Duke of Milan in 1440.
Vittorio Soranzo defeating the Estensi in 1484.
Venice, with the Divinities and Doge Nicolò da Ponte.
Brescia defended against the Visconti in 1483.
The capture of Gallipoli from the Aragonese in 1484.

Sala del Scrutinio.

The capture of Zara from the King of Hungary in 1346.

Sala degli Stucchi.

Portrait of Henry III., King of France, in 1574.

Sala del Senato.

The Descent from the Cross.
Doge Loredano praying for help for Venice.
On ceiling. Venice, Queen of the Sea.

Sala dell' Anti-Chiesetta.

St. George and the Princess.
St. Jerome and St. Andrew.

Sala del Collegio.

Doge Andrea Gritti praying to the Virgin.
The Wedding of St. Catherine.
Doge Nicolas da Ponte before the Virgin.
Doge Mocenigo the First adoring the Redeemer.

Sala dell' Anti-Collegio.

Bacchus and Ariadne.
Pallas turning away Mars.
Mercury and the Graces.
The Forge of Vulcan.

Besides a large series of portraits in the Palace, many of them of the highest possible excellence.

Academy of Fine Arts.

The Miracle of the Slave.
The Fall of Man.
The Death of Abel.

And a large variety of other works, both subject-pieces and portraits.

Church of the Madonna del Salute.

The Marriage of Cana.

Church of the Madonna dell' Orto.

The Last Judgment.
Moses on the Mount.
The Presentation of the Virgin in the Temple.
The Presentation of Jesus in the Temple.
The Miracle of St. Agnes.

Church of the Carmini.

Presentation in the Temple.

Church of S. Cassiano.

Crucifixion.
Resurrection.
Descent into Hades.

VENICE.

Church of S. Trovaso.

Last Supper.
Temptation of St. Anthony.

Church of S. Giorgio Maggiore.

Gathering the Manna.
The Last Supper.
Martyrdom of St. Damian and other Saints.
Coronation of the Virgin.
Resurrection of Christ.
Martyrdom of St. Stephen.
Descent from the Cross.

Church of SS. Giovanni e Paolo.

Crucifixion.
The Madonna and Camerlenghi Family.

Church of S. Felice.

St. Demetrius, in armour.

Church of Sta. Maria dei Frari.

Massacre of the Innocents.

Church of the Santi Apostoli.

St. Lucia. (*A fine early work.*)

Church of S. Francesco della Vigna.

Entombment.

Church of S. Benedetto.

Annunciation.
Woman of Samaria.

Church of S. Silvestro.

Baptism of Christ.

Church of Sta. Maria Zobenigo.

Ascension.

Church of S. Rocco.

Christ healing the Paralytic.
Our Lady in the Garden. (*A large work on ceiling.*)
St. Rocco in the Hospital.
Holy Martyrs.

Church of the Redentore.

Scourging of Christ.
Ascension.

Church of the Gesuiti. VENICE.

Crucifixion.

Church of Sta. Maria Mater Domini.

The finding of the True Cross.

(These comprise most of the chief works of Tintoret in Venice.)

Uffizi. FLORENCE

Tintoret's Portrait of himself.
Portrait of Sansovino, and other portraits.
A good replica of the Wedding at Cana.

Pitti.

Portraits.
Descent from the Cross.
Resurrection.
Madonna and Child.
Venus, Vulcan, and Cupid.

Palazzo Colonna. ROME.

Two Benedictines—portraits.
Hylas at the Spring.
Adoration of the Host. (*Titianesque.*)

Brera. MILAN.

Pietà.
St. Helena, and other Saints.

Royal Gallery. MODENA.

Ceiling-piece from Ovid's Metamorphoses.
Three fine Cabinet Works.

Royal Gallery. PARMA.

Entombment.

Palazzo Brignole Sale. GENOA.

Portrait of a Doge.

Palazzo Durazzo.

Portrait of one of the Durazzo Family.

Church of St. Francis.

Annunciation.

BERLIN. *Museum.*

Madonna, St. Mark, and St. Luke.
St. Mark instructing Three Procurators of the Families of Zane, Cornaro, and Molino. Dated 1569.
Luna with the Hours. (*From Fondaco de Tedeschi.*)
Three Portraits.

DRESDEN. *Museum.*

Coronation of the Virgin.
The Muses and Graces on Mount Parnassus.
Concert of Young Women.
Portrait of an Old Man.

MUNICH. *Pinakothek.*

Birth of Christ.
Ecce Homo.
Mary Magdalen wiping the Feet of Christ.

VIENNA. *Belvidere.*

Portraits.
Christ bearing the Cross.
Susanna at the Bath.

MADRID. *Museo del Prado.*

Thirty-four Pictures, some of which are of doubtful authenticity.

PARIS. *The Louvre.*

Susanna at the Bath.
Christ and the Two Angels.
Paradise. (*An oil sketch.*)
Portrait of Tintoretto as an old man. (*Signed* JACOBUS TENTORETUS: PICTOR VENETUS.)
Portrait of a Gentleman.

LONDON. *National Gallery.*

St. George and the Dragon.

Hampton Court.

Queen Esther.
The Nine Muses. (*An exceedingly fine work.*)
A few Portraits.

The names of those pictures in the above list which the writer has not himself seen, are transcribed from the works of Dr. Janitschek and M. Blanc.

WORKS BY TINTORETTO

IN THE EXHIBITIONS OF THE WORKS OF THE OLD MASTERS AT THE ROYAL ACADEMY OF ARTS.

1871. The Miracle of St. Mark : a Sketch. *Lent by Baroness Burdett Coutts*

Esther and Ahasuerus. *Lent by Her Majesty, from Hampton Court.*

Portrait of Cardinal Lorraine. *Lent by the Earl of Chesterfield.*

Christ delivered to the Jews. *Lent by the Earl of Dudley.*

1872. Portraits of a Gentleman, Lady, and Child, with a Page. *Lent by the Right Hon. G. Cavendish Bentinck.*

Portrait of a Man, holding a letter in his hand. Inscribed *Domine preb. ripb. Innocent. Lent by G. Richmond, R.A.*

1873. Portrait of a Young Man, in a dark dress trimmed with fur. *Lent by the Duke of Northumberland.*

The Baptism of Christ. *Lent by Colonel Markham.*

1876. Portrait of a Venetian Naval Officer of the noble family of Capello. *Lent by the Right Hon. G. Cavendish Bentinck.*

Portrait of a Venetian Gentleman of the noble family of Contarini. *Lent by the Right Hon. G. Cavendish Bentinck.*

1878. St. Mark preaching at Venice. *Lent by Viscount Powerscourt.*

This picture is said to contain portraits of Giorgione, Titian, Pordenone, and Tintoretto himself.

Portrait of a Doge. *Lent by William Russell, Esq.*

Three-quarter figure of an aged man in his robes of office, his right hand resting on a book.

1879. A Hunting Scene. *Lent by Earl Brownlow.*

A party of two gentlemen and three ladies round a table; three attendant with dogs; huntsman in the background.

Christ curing the Paralytic. *Lent by Earl Brownlow.*

Study for the picture in San Rocco, at Venice. In the centre, Christ surrounded by sick people gathered in a hall on the brink of a pool; four columns and about thirty-six figures.

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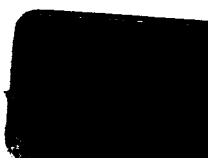
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